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FEBRUARY 6, 2015
VOLUME 34, NUMBER 23
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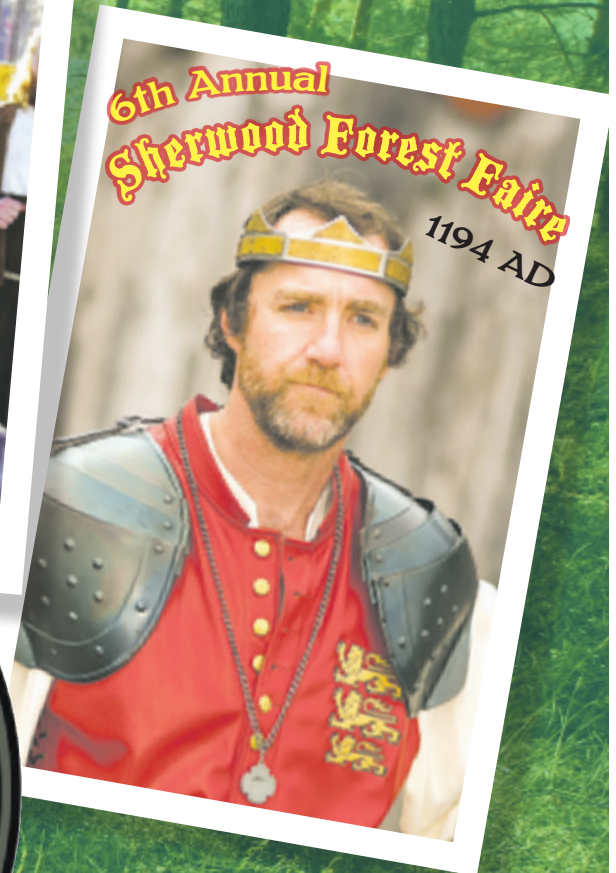
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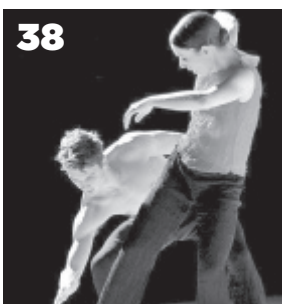
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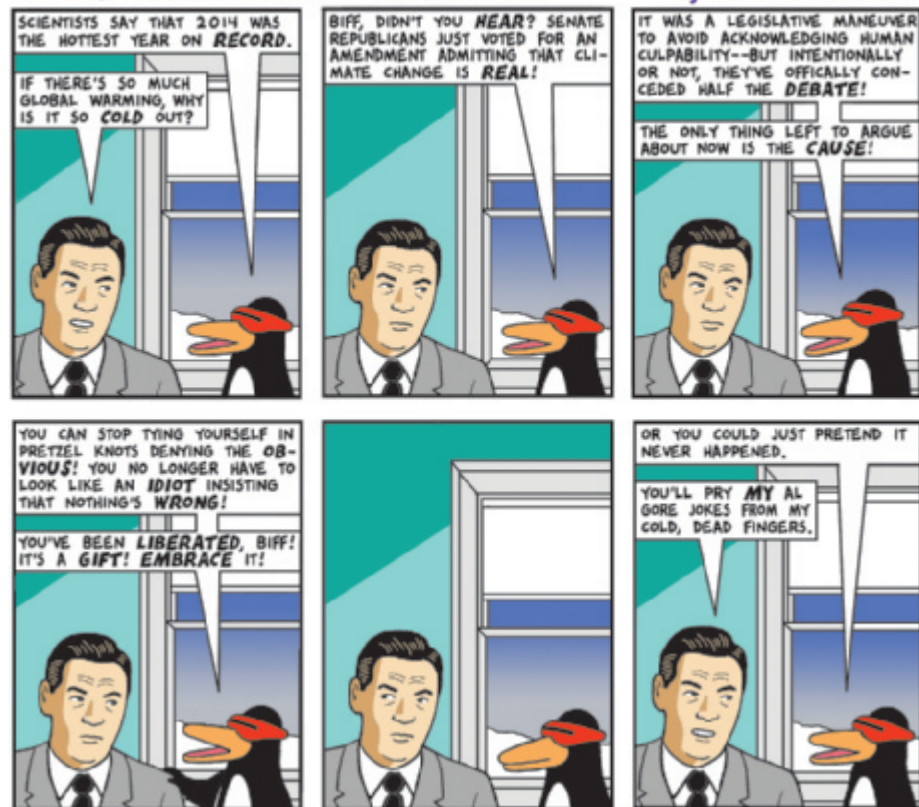
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THIS MODERN WORLD

by TOM TOMORROW



UPDATED DAILY [AUSTINCHRONICLE.COM/FEEDBACK](http://austinchronicle.com/feedback)

FEEDBACK LETTERS & COMMENTS

EVEN A BROKEN CLOCK ...

Dear Editor,

At last, sanity returns to the pages of the *Chronicle's* News section ["Public Notice: A Modest Proposal," Jan. 30]. Now if we can only get our new City Council to adopt this simple philosophy.

While Mr. Barbaro directed his commonsense proposal as remedy to the Council newcomers' daunting task of understanding the land development code and the frequent backlog of zoning cases that drag the Planning Commission and Council meetings long into the night, that's just the beginning of the benefits actual adherence to the codes and ordinances would produce.

We Austinites would begin making serious headway through our growing city's most vexing problems, including traffic congestion, affordability, environmental degradation, and the eroding life qualities that accompany them.

If property owners and developers knew they could only develop to the written limits of the code, the speculative property pricing that drives up appraisals, taxes, and housing costs would be held in check. Over-building and over-densification beyond what our infrastructure can tolerate would also be held in check, reducing the incremental number of cars that clog our streets – not to mention reducing the costs we citizens pay for the infrastructure upgrades needed to accommodate those extra density entitlements.

While developers have been screaming for a code rewrite (read: loosening the code itself to codify the piecemeal development and densification entitlements they've enjoyed), the existing

code limits have been shown by the city demographer to easily accommodate our city's predicted rate of population growth over the next 30 years.

Kudos to Mr. Barbaro. Austinites, please pass along his modest proposal with your personal exhortations to our new Council members.

Cory Walton

NOTHING TO PROVE

Dear Editor,

To become an American citizen, I had to officially take an oath and declare my allegiance to the United States. Not only have I come to love the United States, as a Muslim, I am obligated to be loyal to my country.

Recently, freshman state Rep. Molly White instructed her staff to ask all Muslim visitors to pledge allegiance to the United States as they gathered to celebrate Texas Muslim Capitol Day ["Rep. Molly White Not Quite Sure Who's an American," *Newsdesk*, Jan. 29]. Not only that, she also left a flag of Israel on her desk declaring where her own allegiance lies.

There were also protesters at the state Capitol, proclaiming their anti-Islam sentiments loudly and clearly. Their comments can be attributed to ignorance about the Islamic faith, but I have a hard time justifying the comments of an elected official, who blatantly revealed her own prejudice by asking Muslims to prove their allegiance to their country.

Besides being a proud American, I am a practicing Muslim who believes that loyalty to my country is part of my faith. However, I don't need

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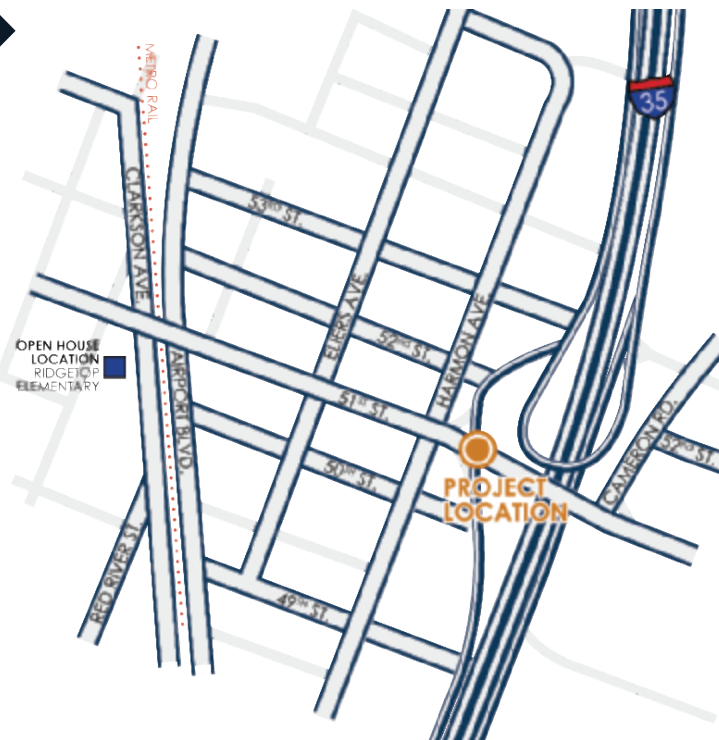


Texas Department of Transportation – Open House

I-35 at 51st Street

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The environmental review, consultation, and other actions required by applicable Federal environmental laws for this project are being, or have been, carried-out by TxDOT pursuant to 23 U.S.C. 327 and a Memorandum of Understanding dated December 16, 2014, and executed by FHWA and TxDOT.





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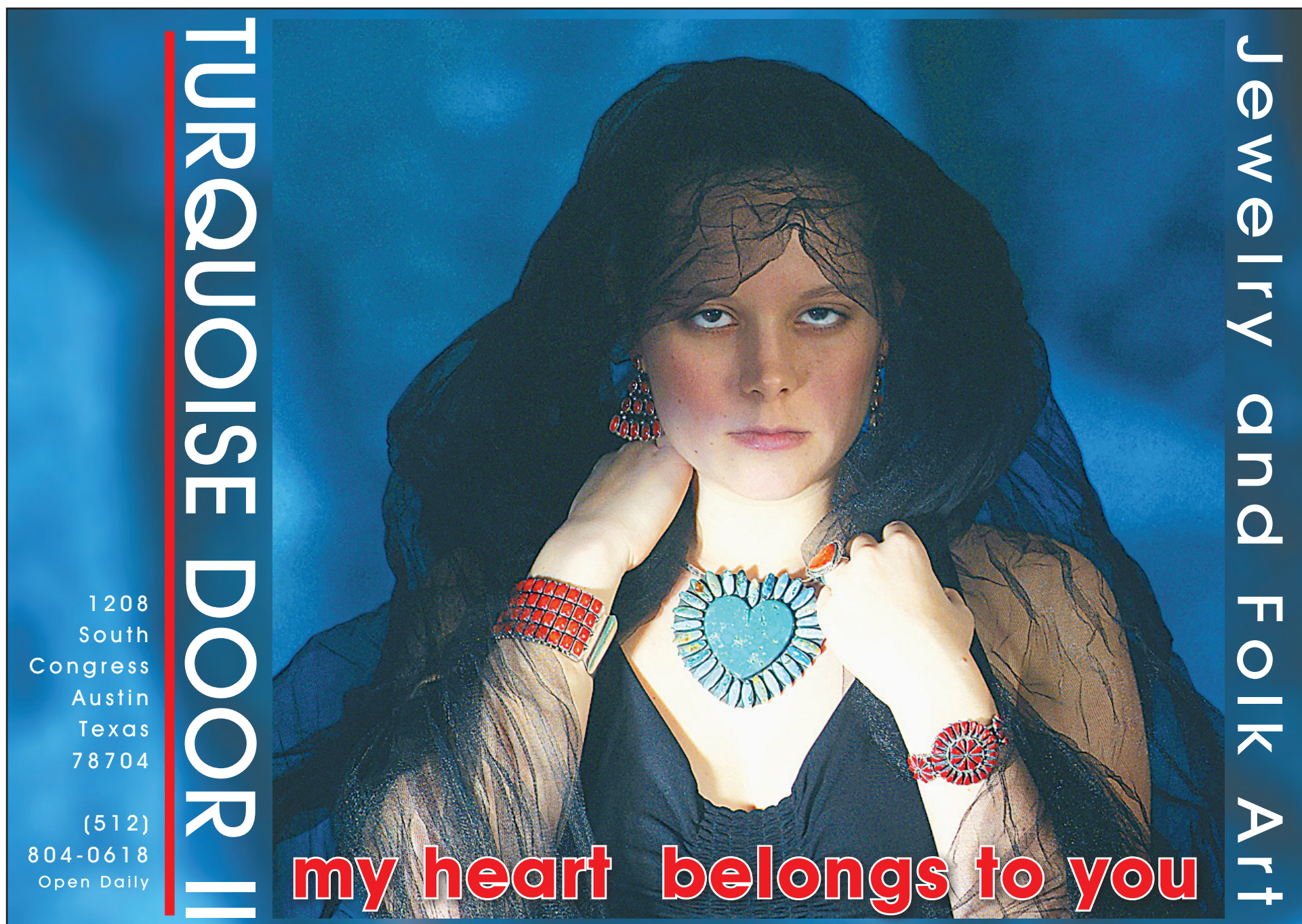


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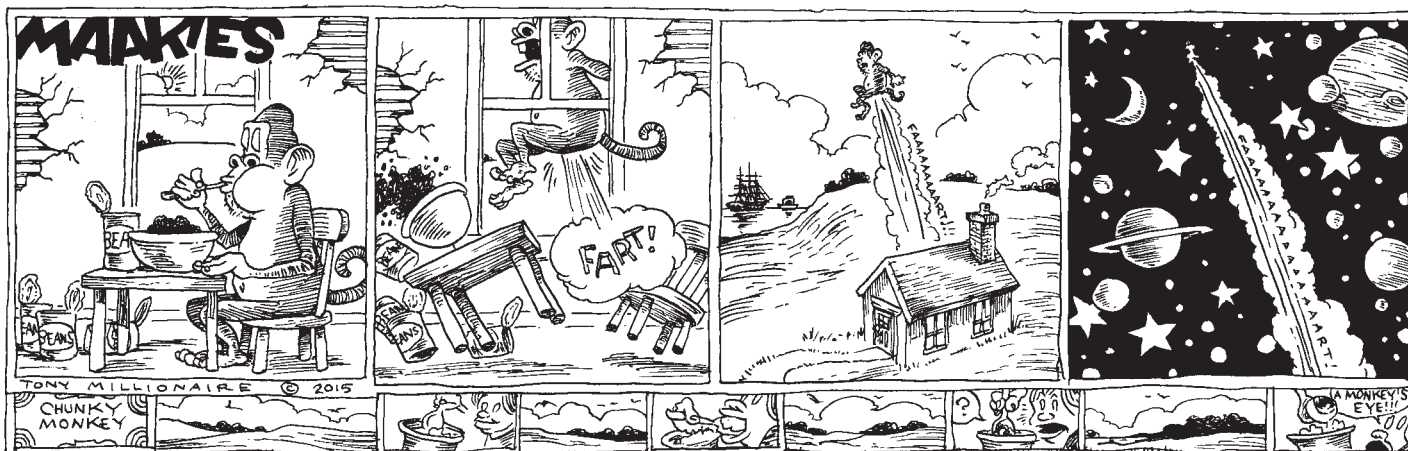
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Aziza Faruqi

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NO SURPRISES HERE

Dear Editor,

Why are black people leaving the Austin city limits? I see several reasons ["When Is Austin Not 'Austin'?" Newsdesk, Jan. 29]. First, the phenomenon of gentrification of the urban core is common across America. Even if the gentrifying force is not all-white, anyone earning less than a middle- or upper-middle-class wage will be disproportionately displaced to the periphery where job opportunities may be fewer, and commutes to work are probably longer. The real estate profession knows this and acts in numerous obvious and subtle ways to steer populations in the direction of maximum profit for themselves and large property owners; school

boards also know this and do what they can to keep property values high in wealthier areas by marketing their school systems to the elite. This dynamic wiped out older black neighborhoods and has prevented the development of a nucleus of black life in the city.

Second, in Austin, the gentrifying force is almost all white and Asian, making the above easier to accomplish. And these folks have not typically had much to do with black people in their short lives, which doesn't mean they're racist, but they are fairly insular, and not likely to care (or vote like they care) about the issue.

Third, thanks in part to the influx of techies, Austin has been swinging to the right over the last 10 years, as confirmed by the recent elec-

tion where, in West Austin, three Republicans (not including the mayor) were elected to the new City Council.

So, the suburban growth in black population is no surprise, it's part of the plan to move them out of the city. In the words of the techies, "It's not a bug, it's a feature."

A.D. Martin

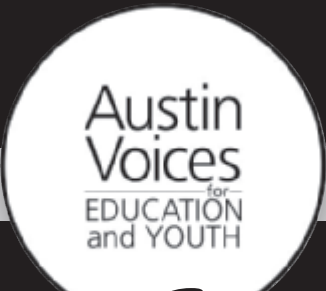
JUSTICE AND EQUALITY

Dear Editor,

Immigrating to the U.S. and attending one of its top universities, the University of Texas at Austin, was an enlightening experience for me. The label of an imposing superpower is often associated with America in the rest of the world, yet the fact is that this country leads in its practices of justice and equality. The observance of Black History Month is a fine example. It not only signifies that the injustices done to African-Americans have not been forgotten, but it also brings hope to other minority groups, such as Muslims, in the U.S.

I am a practicing Muslim, and I can proudly say that Islam promotes the same values of justice and equality that should be the basis of an ideal society. Just as I learned to appreciate this beautiful country, Islam should not be labeled a terrorist religion without duly understanding it. The Prophet Muhammad said, "Even as the two fingers are equal, so are human beings equal one to another."

Nadia Khalil



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NEWS



QUOTE *of the* WEEK

“Give it a rest. Get a life.”

— U.S. Rep. Rosa DeLauro, D-Conn., in response to the 56th (and still futile) GOP House vote to repeal the national health care law, aka “Obamacare.”

HEADLINES

A SPECIAL-CALLED MEETING for **City Council** today (Feb. 5) will review land planning and housing policy, and wrestle with its first contentious issue: whether to re-enter negotiations with the **Austin Firefighters Association** over cadet hiring one last time, while moving forward with the Department of Justice consent decree.

DEFEATED D4 COUNCIL candidate **Laura Pressley** filed an election contest last week, seeking to overturn the Dec. 16 run-off with Council Member **Greg Casar**, to whom she lost by 30%. Despite a dismissal by the **secretary of state**, Pressley is claiming sufficient “discrepancies” to void the results, reconfirmed in a January recount.

THE GRACE PERIOD for **Austin drivers** is over. The city ordinance prohibiting the use of **handheld electronics** while driving a car or riding a bike, which took effect Jan. 1, will now be enforced. Violators face a fine of as much as \$500.

LANCE ARMSTRONG'S BACK in the news for all the wrong reasons again. The discredited cyclist was found to have **left the scene of a crash** (with two parked cars) in December while on vacation in Aspen with his girlfriend, **Anna Hansen**, but told authorities that it was Hansen who was driving. The two later confessed; Hansen said they were trying to keep Armstrong's name out of the news. He's due in court on March 17.

GOV. GREG ABBOTT continues his campaign to be the most business-friendly/anti-tax governor ever by announcing he will veto any budget that does not include cuts or an end to the **business franchise tax**. No word yet on how he proposes to fill the financial hole that will be left behind.

A RECESSION IS heading to Texas, analysts warn. With oil prices cratering, and the rig count dropping from 900 last year to 700, financial house Moody predicts declines in oil, banking, and construction jobs, especially in **Dallas** and **Houston**.

IMMINENT DROUGHT RELIEF, courtesy of the **State Water Implementation Fund for Texas**, may not be so imminent. With \$2 billion in its coffers, the new state fund has received \$5.5 billion in loan requests for local water infrastructure projects.

THE TEXAS MUSIC Office has a new boss: **Brendon Anthony**, a founder of **One Live Media** and former fiddle player for **Pat Green**, replaces popular former Commissioner **Casey Monahan**, who was unceremoniously fired when Abbott took office.

A GROUP OF drivers have filed lawsuits in **San Francisco** federal court against **Uber** and **Lyft** that argue they are misclassified as **independent drivers** and should instead be considered employees of the companies. According to reports, the drivers seek reimbursement for vehicle maintenance, insurance, and other operating costs.



Hundreds of school-choice advocates rallied at the Capitol on Friday, Jan. 30, to pressure the Legislature to offer more charter school and private voucher options. Texas Land Commissioner George P. Bush and state Sen. Donna Campbell, R-New Braunfels, addressed parents, students, and teachers, vowing to push school-choice bills through this session.

One Last Chance

COUNCIL MOVES TO RESUME FIREFIGHTER NEGOTIATIONS

The political honeymoon may not be entirely over, but today (Feb. 5) the new City Council is scheduled to address its first truly contentious (and long-festering) policy issue: Austin Fire Department hiring. The special-called meeting has a few items, but will centrally consider a resolution proposed by District 4 Council Member Greg Casar that would withdraw the pending Request for Proposals from vendors for a hiring process, and direct city management to resume previously suspended negotiations with the Austin Firefighters Associations. Under the resolution as drafted, should those negotiations fail to produce a process for a both highly qualified and racially diverse class of appli-

cants, the city would return to its current plan for its own process, under the consent decree imposed last year by the U.S. Department of Justice.

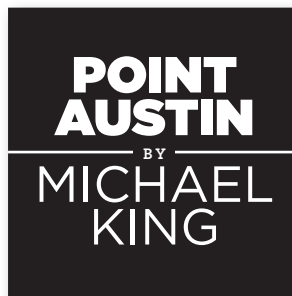
Since the consent decree, by definition, is supposed to protect the rights of minority applicants – severely underrepresented in the current AFD – it's significant that Casar's resolution is co-sponsored by four minority CMs: The others are Ora Houston (D1), Delia Garza (D2), and Pio Renteria (D3). Garza is also a former firefighter, and argues that while it's right for the city to be concerned about institutional racism, “If I thought, for any reason, that [the proposal] was about keeping minorities out, or women out, I would be the first person to be against it. I know it's

not about that.” She says firefighters are particularly concerned about hiring not only because of the difficulty and danger of the job, but because at times they literally live together. Beyond that, she says, “I think it's important for everyone to go back to the table, and for the firefighters to feel heard, and to feel part of the decision-making process.”

Brand New Council

Additional Council members have offered to co-sponsor, and barring some surprise, the proposal should pass easily. But there has been steady resistance from city management, which last year persuaded the previous Council to reject even a one-week delay in accepting the DOJ consent decree (see “Point Austin: Fixing What Ain't Broke,” May 23, 2014). Last-ditch legal memos have been flying that reportedly

CONTINUED ON P.12



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POINT AUSTIN CONTINUED FROM P.10

suggest that withdrawing the RFP (even temporarily) would violate the consent decree. (Garza, an attorney, says she can find no such provision in the decree.)

I asked former CM (and former AFA president) Mike Martinez what had changed since last May, when he and Chris Riley were the sole votes briefly to delay the decree. “It’s a brand new City Council. ... In the old Council, that specific vote, the advice from the manager far outweighed what the firefighters tried to tell us at the time.” Martinez also credited the AFA with spending time and energy educating the incoming Council members on the history and detail of the subject.

For his part, AFA President Bob Nicks says he’s “exuberant” about the proposal. “Council has done a really good job in terms of appropriate roles for all the stakeholders, and making sure it’s not too heavy-handed either way. It sets up an environment in which we should be able to negotiate, and we’re expecting a quick negotiation – 60 days – in which we can solve these issues that have taken so long to solve.”

WORK IT OUT

Casar told me that his previous career at Workers Defense Project addressed “the intersection of racial justice and labor rights ... specifically because immigrants and other minorities were not being included by the labor movement. I want to give the AFA the opportunity to change that, and I want the city to give them that opportunity as well.” He argues that eventually the city and the union will have to bargain successfully, and the two sides shouldn’t wait to make the attempt until the consent decree expires. “This has been an issue that’s been fraught for too many years,” Casar said. “I want the parties to have one last chance to sit down and try to work it out, with the baseline that this City Council is going to be the arbiter of whether or not the conversations are had in good faith.”

There’s no guarantee that Justice will sign off on the proposal – although it should not interfere even with the timing of new hires, anticipated for the fall. There’s even less guarantee that the two sides, after years of mutual mistrust and impasse on this issue, won’t founder on the same rocks. But after many failed attempts, it was the union that devised a hiring process (in 2013) that resulted in the most diverse class in department history. It seems only rational to attempt to replicate that success.

Writing to his colleagues, Casar summarized his purpose: “My intention with this resolution is to create the conditions for a successful bargaining process that will result in more racial diversity, great new firefighters, and the positive labor-management relations that we need to move forward.” Since all the parties insist they share those laudable goals, the city should indeed give the process one last shot. ■

First, Do No Harm

COUNCIL STILL LAYING GROUNDWORK, BUT COVERING LOTS OF GROUND

The new 10-1 City Council this week continues its ambitious **Policy Workshop** program: two-hour “Deep Dives” into some 24 policy topics – a crash course orientation for the novice Council, so they have some idea of some of the issues involved in areas where they may not have prior experience. Today, for example, before you read this, they’re already in session, learning about **Comprehensive Planning and Imagine Austin**.

The sessions will follow a uniform structure: mayor and moderator **Steve Adler’s** introduction, followed by five 10-minute presentations from a city staffer giving an overview, and four “community voices” on different topics, then a 45-minute panel discussion between those five and the Council, and a 15-minute public comment period. It bears watching, of course, just who it is who’s giving Council all this free advice; and judging from the first few sessions, the selection of “community voices” has been diverse and well-informed.

Council has six such study days planned over the next four weeks: with three sessions a day (or two on Thursdays when there’s a regular meeting). Despite the unique format, these are full-on, official City Council meetings, subject to normal posting and notice regulations, and shown live on ATXN, the city TV network, and streamed at www.austintexas.gov. Here’s the (very tentative) schedule:

Thursday, Feb. 5: Comprehensive Plan / Imagine Austin; Housing (including land banking, bonds, Section 8 vouchers)

Monday, Feb. 9: Neighborhood Issues (including Code Compliance, ADUs, short-term rentals, stealth dorms, parking, etc.); Transportation and Mobility (including Capital Metro); Water (supply and business model over the next 10 to 20 years, etc.)

Thursday, Feb. 17: Watershed Protection, Environment and Endangered Species; Parks and Open Space

Tuesday, Feb. 19: Factors Affecting the Cost of Living in Austin (including utilities, child- and eldercare); “Quality of Life” and “Silos vs. Shared Solutions” Among District Communities; Education Support

Monday, Feb. 23: Infrastructure and Capital Planning; CodeNEXT, Permitting; Innovation Zone

Monday, March 2: Resource Recovery; Economic Development (including incentives); Austin Energy (portfolio, business model over next 10 to 20 years, etc.)

Fri.-Sat., March 6-7: Potential Retreat Dates

Monday, March 23: Public Safety; Community Relations With City Staff, Services and Officials; Resiliency

Monday, March 30: Healthcare and Delivery; Social Services; Access for People With Disabilities

The Committee Game

City Council’s major action last week involved finalizing the **Council Committee structure** (at least for now, they stressed). Of the originally proposed 13 committees, they collapsed **Audit** and **Finance** back

down to one (as it is now), punted **Intergovernmental Affairs** to ad hoc status, and combined **Economic Development** with **Innovation & Creative Industries**. So Mayor Adler now has 10 committees to appoint; the intent is that **each CM will chair one committee**, vice-chair another, and serve on one or two others, in addition to Austin Energy, on which they

all serve. The mayor’s office told me Wednesday that they’re hoping to announce the assignments Monday, in order to have them on the agenda for next Thursday’s meeting. I haven’t seen a betting line yet on who gets what; but see a nifty chart of the options with this story online, and make your guesses.

CodeNEXT Working Groups

Meanwhile, work continues apace on the **CodeNEXT** process, designed to rewrite Austin’s land development code. The **Code Advisory Group** has set up three working

groups “to dig deeper into concepts directly linked to the land development code revision” – each is tasked with exploring a core issue regarding the rewrite. Each group met once in late January, and resumes this week. All meetings are open to the public, with opportunities for public comment, and are held in Room 325 at One Texas Center, 505 Barton Springs Rd. Here’s the remaining schedule; see more info at www.austintexas.gov/department/codenext.

Code Issues for Affordability

Fri., Feb. 13; Mon., Feb. 23; Tue., March 3

Infill, Compatibility, and “Missing Middle” Housing

Fri., Feb. 6; Tue., Feb. 17; Thu., Feb. 26; Fri., March 6

Obstacles for Small Business

Mon., Feb. 9; Fri., Feb. 20; Mon., March 2; Mon., March 9

■ **INCENTIVIZING EQUITABLE SUSTAINABLE GROWTH**, presented by the UT Opportunity Forum. A great panel – including keynote **Greg LeRoy** of Good Jobs First, Travis Co. Judge **Sarah Eckhardt**, COA’s **Kevin Johns**, Workers Defense Project’s **Emily Timm**, moderated by UT planning prof Dr. **Michael Oden** – will discuss “ensuring that economic development subsidies for companies contribute to equitable and sustainable growth in our region.” Free, but seating is limited; register at www.incentivizinggrowth.eventbrite.com. *Friday, Feb. 6, noon-2pm at UT’s LBJ School of Public Affairs, Bass Lecture Hall, 2.104.*

■ **RIPARIAN RESTORATION** Plenty of opportunities this month for “restoring natural vegetation along Austin’s waterways [to] begin the process of healing our urban streams and providing a greenbelt network for wildlife and future generations.” More info at www.treefolks.org or www.austintexas.gov/creekside.

■ **ZILKER CAFE** Austin PARD is looking for a vendor to operate the Zilker Cafe (adjacent to the entrance to Barton Springs Pool). Weigh in on menu options, services, and other considerations, through Feb. 11 at www.speakupaustin.org. More info at www.austintexas.gov/department/zilkercafe. ■

Send gossip, dirt, innuendo, bets, and other useful grist to nbarbaro@austinchronicle.com.



CIVICS 101 DUTY NOW FOR THE FUTURE

THURSDAY 2/05

TEXAS LOTTERY COMMISSION MEETING

10am. *Texas Lottery Commission HQ, 611 E. Sixth. www.txlottery.org.*

GABC + SXSW INTERACTIVE BLACK TECH COMMUNITY MEET UP

The SXSW Interactive Festival is strongly committed to the belief that more diversity leads to more creativity – and that more creativity leads to more innovation. 6-8pm. Carver Museum, 1165 Angelina. www.austinbcc.org.

FRIDAY 2/06

CODENEXT: INFILL, COMPATIBILITY, AND MISSING MIDDLE HOUSING

This working group will examine best practices, and offer suggestions to the consulting team as it works toward drafting a new land development code. 3-5pm. One Texas Center, 505 Barton Springs Rd., #325. www.austintexas.gov/department/codenext.

THE PEOPLE SPEAK: BLACK RADICAL VOICES

Join the Center for Economic Research and Social Change for an evening featuring the voices of Black radical activists, organizers, poets, writers, and artists, both past and present. 6pm. Calhoun 100. www.fb.com/events/1578415445736627.

SATURDAY 2/07

DISTRICT 2 TOWN HALL

Council Member Delia Garza will host. Sat., Feb. 7, 10am. Perez Elementary School, 7500 S. Pleasant Valley Rd.. www.fb.com/events/1032137043467392.

MONDAY 2/09

CODENEXT: OBSTACLES FOR SMALL BUSINESS

See Friday. 3-5pm.

One Texas Center, #325.

WEDNESDAY 2/11

JOB AND CAREER FAIR Bring your résumé, and dress for success. Full- and part-time positions, plus job training programs, community resources, health screenings, résumé critique, and more. 10am-1pm. Dove Springs Rec Center, 5801 Ainez. www.austintexas.gov/event/job-and-career-fair.

TEXAS CAN DO BETTER Join immigrant rights supporters for a statewide day of action to protect in-state tuition for immigrant students, demand accountability on border enforcement, and advance the fight for driver’s licenses. 11am. Texas State Capitol. www.fb.com/events/1532348407014643.

THURSDAY 2/12

ASSISTANCE WITH OBAMACARE

Highland Mall (6001 Airport Blvd.), Marketplace Austin (6800 West Gate), LifeWorks (835 N. Pleasant Valley), CommUnityCare (2901 Montopolis Dr.), Round Rock Public Library (216 E. Main, Round Rock), 512/422-5395. Free. enroll@foundcom.org, InsureCentralTexas.org.

UPCOMING

AUSTIN VOICES FUNDRAISER

Now’s the time to snag your tickets for Austin Voices for Education and Youth’s annual fundraising lunch: Tuesday, Feb. 17, noon-1:30pm at Dell Children’s Signe Auditorium. www.austinvoices.org.

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Don Zimmerman

FULL AGENDA AT ZIMMERMAN'S D6 SWEAR-IN

Presiding over Council Member **Don Zimmerman's** swearing-in ceremony Saturday, Jan. 31, **Texas Supreme Court** Justice **John Devine** couldn't resist a reference to a lawsuit he faced as a district judge over displaying the Ten Commandments in his Houston courtroom a decade ago. "As a small token to Don, to remind him of God and his responsibility not just to you but a higher power, a higher order, I wanted to give him a copy of the Ten Commandments that many years ago I had posted in my courtroom and I got sued." Devine paused to great effect, letting the laughter echo through the **Hill Country Bible Church** auditorium. "I know that Don will have these in his chambers, and it will remind him of who he serves."

Mayor **Steve Adler** gave his remarks next: half dubiously emphatic endorsement of Zimmerman and his tactics in the opening weeks, and half Council progress report, assuring District 6 residents and Boy Scout Troop 234 that "we're getting so much done." Midway through the mayor's speech it became clear what exactly was meant by this line on the program: "Pet of the Month: Shelby – Available for Adoption." Heads in the last few rows swiveled as a rotund pit bull, breathing heavily, dragged its handler across the church lobby, the dog blinded by a white cone on its collar. (Zimmerman's wife, Jennifer, was hoping to find a home for the shelter dog.)

After the swearing-in, Zimmerman transitioned to the next order of business: a scheduled town hall regarding concerns

about the proposed **Cardinal Point** housing development, which is one of several affordable-housing projects run by local nonprofit **Foundation Communities**. While the Council member confined his remarks to possible traffic ramifications, **River Place** resident

John Harris took the opportunity to share concerns that the project will increase the incidence of violent crime in the neighborhood. "The head of Foundation Communities, who makes \$162,000 a year and lives over in West Lake, in which there are none of his own developments within five miles of his own home, is choosing to put this development in our backyard – 30 seconds' drive from the front of our community," Harris fumed. "I just find it interesting, as caring as he is, he doesn't want this in his own backyard."

"There is land available," he added, to guffaws. "I've already found it for him, and it's actually less expensive than the one he's trying to buy right now."

Foundation Communities Executive Director **Walter Moreau**, when asked for comment, said that there are 290 low-wage jobs in retail and food service within walking distance of the Cardinal Point site, but a lack of affordable housing. "We've always believed Austin is better if we can build affordable housing in all parts of town, and it's not segregated to one area," he said. "Each year, when we try

to find land, it's a struggle to find the right property at the right price at the right time. I've looked for land in my neighborhood, and have not been able to put it under contract."

"In most cases our properties are well-maintained and beautiful, and very low-crime," Moreau added. "I don't know how you compare crime in an entire zip code and then make that the responsibility of our apartment community." Zimmerman told the *Chronicle* Tuesday evening that frustration building over subsidized housing projects stems from the additional traffic a high-density development would create in an already gridlocked District 6. "So the constituents are like, 'Look, we've got a traffic quagmire here already. We were demanding traffic congestion relief and instead the city staff packs on the agenda more dense subsidized housing projects, which is only going to make traffic worse,'" he said, adding he will be pulling \$6 million worth of subsidized projects in the upcoming work session Feb. 10. "We're trying to figure out how the whole subsidized housing process works. It turns out to be a very complex process, and I can tell from asking questions around here that not everybody understands how it works. So it's back to the thing that we're being asked to vote on a process that we don't understand. Follow the money." – *Nina Hernandez*



John Devine



Steve Adler

COUNCIL: SOMETHING'S BURNING

The new **City Council** continues to take things slowly, still working primarily on organizational matters, but events have conspired for a special-called meeting today (Thursday, Feb. 5) with only a few matters of business, a briefing on land use and housing issues, and consideration of a resolution to address, once again, **Austin Fire Department** hiring matters. The city is currently operating under a consent decree from the **U.S. Department of Justice**, mandating a hiring process (not yet installed) intended to increase AFD minority hiring – but the previous Council was split on a response to that decree, and the current Council (several of whom were elected with support from the **Austin Firefighters Association**) has received an immersion in city hiring policy as well as a pointed rejoinder from AFA President **Bob Nicks**. The city and the AFA are officially at an "impasse" in contract negotiations, and management is reluctant to reopen talks – indeed, city attorneys reportedly suggested to Council last week that doing so would violate the DOJ decree.



Under a resolution authored by District 4 Council Member **Greg Casar**, and co-sponsored by CMs **Ora Houston** (D1), **Delia Garza** (D2), and **Pio Renteria** (D3), Council would direct staff to re-enter negotiations on the hiring issue, with the mutual goals of increasing AFD diversity and maintaining high standards.

That would require a withdrawal of the pending **Request for Proposals** from vendors to manage the process – management and union disagree on whether pulling the RFP will result in unacceptable delay of a cadet class expected to be enrolled in the fall. Explaining his proposal on the Council message board, Casar said the city and the union will inevitably have to work together in the future – "for a successful bargaining process that will result in more racial diversity, great new firefighters, and the positive labor-management relations that we need to move forward" – so they might as well begin now. With a couple of additional co-sponsors already offered, Casar appears to have at least a majority – whether management (and the

DOJ) will be willing to sign off on the negotiating detour is another matter. (See "Point Austin," p.10.)

Beyond the AFD question, how long this particular **four-item-agenda meeting** will last is anybody's guess. The policy **Deep Dives** are finally supposed to begin – earlier versions were apparently only doggie-paddling – with a two-hour session on the comprehensive plan in the morning, and two hours more on housing in the afternoon. In addition to the AFD resolution and ratification of appointments (including both commissions and Council subcommittees), there's an executive session discussion of personnel policy on Council appointments. Time may fly.

In case you're wondering, the draft Feb. 12 agenda is at 82 items and counting – pending items from Council still to come.

Riding the Rap: Fresh from his revelation that defeated District 3 Council candidate **Susana Almanza** had donated \$10,000 from her remaining **Fair Campaign** funds to PODER, which pays her salary (she subsequently repaid the money to the city but refused to answer reporters' questions), the Austin Bulldog's **Ken Martin** has reported that D6 CM **Don Zimmerman** paid his wife \$2,000 for campaign work (which may violate state law), and that D9 CM **Kathie Tovo** paid \$82.50 in campaign funds to an employee of her husband's architecture firm (which is probably okay).

– *Michael King*

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Guns, Islamophobia, & Budget Cuts

GUN CRAZY ... LIKE A FOX?

Schizophrenic messages are coming out of the Legislature about open carry. Lt. Gov. **Dan Patrick** has sent two pieces of legislation to the **State Affairs committee**. Senate Bill 342 by Sen. **Don Huffines**, R-Dallas, would allow so-called “**constitutional carry**,” making it legal for anyone to openly carry a firearm, while Sen. **Craig Estes**, R-Wichita Falls, proposes using the same kind of infamously weak background checks applied to concealed-carry licenses. This all came after Patrick, who previously said the issue was not a priority (i.e. he didn’t have the votes), met with **Open Carry Tarrant County** – the same group that cut a menacing scene in the office of Rep. **Poncho Nevárez**, D-Eagle Pass, causing even pro-open carry reps to sport “**I’m Poncho**” stickers in support. Patrick is far more bullish now that he may have the necessary votes to get SB 11, legalizing **campus**

carry, out of the upper chamber. However, UT System Chancellor **William McRaven** (the former admiral responsible for the mission to kill Osama bin Laden) immediately sent an open letter saying the measure would not make students safer. Coda: State Affairs is headed by Sen. **Joan Huffman**, R-Houston, the sole GOP senator not to voice full-throated support for the measures.

LEGE
LINES



Gun rights activists rally at the Capitol.

JANA BIRCHUM

ISLAMOPHOBIA: ALIVE AND WELL

Last week saw the seventh **Texas Muslim Capitol Day** at the Legislature. During a polite presentation by Muslim speakers on the South steps, notorious fundamentalist crank **Christine Weick** grabbed the mic and declared, “Islam will never dominate the United States.” Weick, a veritable one-woman Westboro Baptist Church, was kicked out of

the **National Cathedral** in Washington last November for similarly interrupting a Muslim service. Not to be outdone by protesters outside, Rep. **Molly White**, R-Belton, announced that she had left a miniature **Israeli flag** at her office’s front desk, and instructed her staff to ask “representatives from the Muslim community to renounce Islamic terrorist groups and publicly announce allegiance to America and our laws.” Filling out the trifecta, Rep. **Dan Flynn**, R-Van, has filed HB 670, the perennial “no **Sharia law** here” legislation.

PLEASE SIR, CAN WE KEEP SOME MORE?

On Feb. 2, over pizza and soda in the **Mathews Elementary** library, **AISD’s** administration laid out its legislative priorities to the media. Predictably, it all came back to money: Under the current school finance system, AISD contributes a big slice of its property taxes to state coffers, because it is classified as “property-rich.” In 2014, it sent \$128 million – almost double what the next biggest contributor, **Highland Park ISD**, sends – though that upscale Dallas suburb doesn’t have a fraction of the number of bilingual (AISD, 28%; Highland Park, 0.7%) or economically disadvantaged (63% to 0%) students AISD has. Knowing that a full-scale overhaul of the system is not imminent, the AISD board previously adopted positions of support for tweaks, such as cost-of-living and compensatory-education weightings in the funding formulas that haven’t been corrected in decades. They also hope the state will allow them to credit Social Security and transportation costs against their recapture payments.

SEXIST AGENDA

When lawmakers receive warnings about sleeping with the enemy, it’s normally a euphemism. Not so the dire protestations of **Weston Hicks**, a contributor to right-wing Texas blog **AgendaWise**. In a recent posting, he warned that legislators and “the oxen they hire” (better known as staffers) best beware of “actual political whores” (better known as female journalists and lobbyists). He went on to extol them against going “to slaughter behind a media or lobby concubine,” citing the downfall of General **David Petraeus** after sleeping with his biographer. The **Texas House Republican Caucus** quickly condemned these comments, describing them as “extraordinarily offensive to the many hard-working women who have made great careers in these professional industries.”

SHORT LINES... Watch out for **rattlesnakes**: Feb. 2 was the traditional biennial appearance courtesy of the **Sweetwater Jaycees** and their slithering friends, publicizing the 57th annual **Rattlesnake Roundup**. One handler was bitten, but it was only a minor injury... A bigger **sales tax holiday**? Two Houstonians, Democrat Sen. Rodney Ellis and Republican Rep. Dwayne Bohac, have filed companion bills, SB 426 and HB 1087, increasing the purchase limit on the annual event to \$200, and adding e-readers, tablets, and computers to the list of eligible items... Gov. Greg Abbott has announced that **Brendon Anthony**, founder of ticket and fan services company **One Live Media**, will be the new head of the **Texas Music Office**, replacing popular former Director **Casey Monahan**, who was fired earlier this year. Anthony is also the former fiddle player for **Pat Green**, who, by sheer coincidence, played at Abbott’s inauguration celebrations.

– Richard Whittaker

BUDGET BREAKDOWN

In 2013, Sen. **Kirk Watson** warned that Texas’ austerity budgets should not become the new normal. The first drafts of the 2015-16 spending plans from the House and Senate could leave the Austin Democrat disappointed. With trivial

overall increases in both versions, and internal cuts to many agencies, the conservative agenda trumps all. In an ominous burst of symbolism, Senate Finance committee Chair **Jane Nelson**, R-Flower Mound, has broken with tradi-

tion that the upper chamber’s version be filed as Senate Bill 1: Instead, she’s reserving that for tax cut measures. Equally, Speaker **Joe Straus** says that House Bill 1 shows “a commitment to fiscal discipline.”

Total Proposed Budget

House: \$202 billion (+0.2 from 2014-15 budget)
Senate: \$205 billion (+1.5 from 2014-15 budget)

Both chambers propose a slight increase in their baseline budgets, and both depend on **General Revenue** funds to pay for it. In fact, General Revenue fills some big holes, since both draft budgets forecast a decline in both Dedicated General Revenue and Federal funds, and less gas-tax revenue is diverted from the transportation budget to other agencies.

Article I – General Government

House: \$4.9 billion (-6.8%)
Senate: \$4.8 billion (-7.7%)

Both chambers propose dramatic cuts to government operations, mostly explained by old programs and grants ending, or old bonds being paid off. There could be dramatic cuts to the **Texas Moving Image Industry Incentive Program** and reforms to the **Texas Enterprise Fund**. And Gov. **Greg Abbott** has called to terminate the scandal-wracked **Texas Emerging Technology Fund** altogether.

II – Health and Human Services

House: \$76 billion (+1.7%)
Senate: \$75 billion (+0.5)

The headline numbers seem static, but there are massive shifts in revenue sources, as both drafts struggle with **Medicaid** shortfalls, and children shifting from **CHIP** to Medicaid. The **Department of Aging and Disability Services** takes a staggering 28.3% budget cut, as the state gets out of the residential-care business, and the Senate plan restructures the **funding stream for the Breast and Cervical Cancer Screening Program** in a way that further constricts funding for **Planned Parenthood**.

III – Education

House: \$76 billion (+3.3%)
Senate: \$77 billion (+4.7%)

The upper chamber proposes a \$3.2 billion (5.8%) boost for public education, and only 1.5% for higher ed – a bad sign for calls for tuition re-regulation. The House wants a slightly more generous \$396 million (2.1%) more for colleges, but is seemingly more miserly with grade schools, with only \$2 billion (3.7%) extra to track growth.

IV – Judiciary

House: \$762 million (-0.3%)
Senate: \$753 million (-1.4%)

Big cuts for the **Texas Indigent Defense Commission**, whose 2014-15 boost becomes a one-off deal. Continuing the pattern of vindictiveness over the prosecution of Gov. **Rick Perry**, the Senate also proposes cutting all cash for the **Public Integrity Unit**.

V – Public Safety and Criminal Justice

House: \$11 billion (-3.3%)
Senate: \$12 billion (+0.3%)

Another restructuring: The push to end diversions means that the billions in gas revenue that funded DPS operations now go into transportation, and that means more demand on general revenue.

VI – Natural Resources

House: \$4 billion (-42.8%)
Senate: \$4 billion (-42.2%)

The end of one-time payments to the **General Land Office** and the **State Water Implementation Fund** for Texas account for most of this dramatic drop, but key regulators like the **Texas Commission on Environmental Quality** are still laughably underfunded.

VII – Business and Economic Development

House: \$28 billion (+2.1%)
Senate: \$30 billion (+9.9%)

Big boosts to the **Department of Transportation**, due to the end of diversions. The two drafts differ radically over Senate plans to transfer some **Department of Assistive and Rehabilitative Services** programs to the **Texas Workforce Commission**.

VIII – Regulatory

House: \$920 million (-18.3%)
Senate: \$900 million (-20.1%)

Massive cuts for the **Public Utility Commission**, while Senators zero out funding for the **Texas Racing Commission**, seemingly as punishment for the commissioners’ decision to allow “historic gambling” – betting on races that have already happened – in spite of Senate instruction.

IX – General Provisions

House: \$1.7 million (N/A)
Senate: \$1.7 million (N/A)

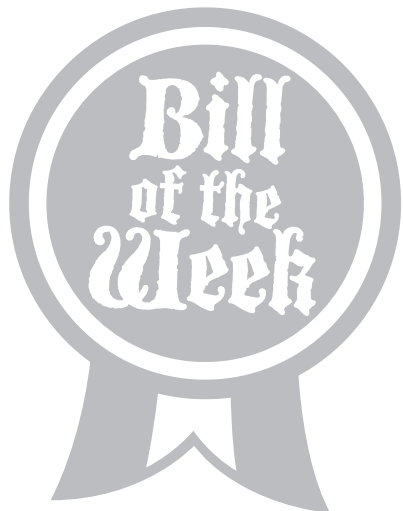
Consider Article IX a holding pattern for employee positions that will be moved into other articles later.

X – The Legislature

House: \$382 million (+2.1%)
Senate: \$382 million (+2.1%)

Well, at least one agency’s spending is tracking inflation.

– Richard Whittaker



House Bill 868

Filed: Jan. 22, 2015

Author: Rep. Dan Flynn, R-Van

In 2013, Rep. **Jason Villalba**, R-Dallas, authored HB 1009. Euphemistically titled the **Protection of Texas Children Act**, it allowed school districts to pick a staff member to become an armed school marshal. Villalba used the **Sandy Hook** massacre – in which 20 students and six staff members were murdered in a Connecticut grade school – as political cover. It's hard to wonder what justification will be given to the **Teacher's Protection Act**, which, if passed, will give teachers both criminal and civil immunity for killing anyone they perceive as being a threat to themselves or students. It gets better. This bill will even provide a legal defense for killing someone – and that includes students – to protect “property of the school.” Currently, Texas educators are allowed to use only nonlethal force to keep the blackboard eraser safe. Thank goodness Flynn wants to get rid of what is clearly an anti-Second Amendment loophole.

– Richard Whittaker

PROFESSOR DUMPSTER MOVES OUT ... AND ON

Has it really been a year already? Apparently so, says **Huston-Tillotson University** College Dean **Jeff Wilson**, who on Tuesday night concluded his year-in-residence in Austin's most esteemed trash can. During the depths of last winter's cold spell, the biology professor moved into a Dumpster on the west side of HT's campus with little more than a sleeping bag and an iPhone for comfort. As an experiment in “less is more” living, the **Dumpster Project** was intended to test the limits of both sustainable design and sanity. In regard to the latter, says Wilson, “I'm way happier than before I moved into the Dumpster.”

It turns out that a 6-by-6-foot metal box makes an adequate cave for reading, napping, or getting away from it all. At the same time, says Wilson, “you're just kind of forced to engage more, and I think that's a big part of why I'm happier.” He notes that the low rent and “minute-and-a-half” commute to the office don't hurt either.

“We didn't make it to that sort of uber-Dumpster that we wanted,” says Wilson. “One of the lessons learned is that it's pretty damn hard to renovate your house when you're living in it.” A composting toilet, pop-up balcony, and other experimental design elements went unrealized. Still, the project team planted gardens, installed data monitoring equipment, and got an air-conditioning unit (more important than a bathroom, discovered Wilson). Other additions are forthcoming as part of student-driven **Brainstorm for the Box** design challenges.

Wilson gave the Dumpster a fresh coat of paint last week in anticipation of its next guest, **Blackshear Elementary School**



Professor Dumpster in his element

Principal **Betty Jenkins**, who planned to stay overnight Wednesday to kick off the Dumpster Project “Home” School residency program. Other resident teachers will follow (students can nominate a teacher at www.dumpsterproject.org/homeschool). All will return to the classroom with a Dumpster 101 curriculum developed in partnership with **EcoRise** and **Blackshear**, and piloted by the roughly 1,000 K-12 students who visited the Dumpster over the last year.

Wilson, meanwhile, is postponing a return to normalcy. Instead, he'll be spending 99 nights in different homes around town (e.g., mansion, high-rise condo, nursing home, under a bridge), all documented and photographed by his partner, writer **Clara Benson**, and photographer **Sarah Natsumi Moore**.

“There's such a real housing crisis in Austin,” says Wilson. “This doesn't go directly to the heart of that, but it sort of dances around it a bit.” He hopes to explore the meaning of home and to “gather a little bit of data” along the way. “It would've been a pretty big culture shock to move back into a real house,” he says. “I've got to kind of transition.”

– Nora Ankrum

Visit www.99nightsatx.com to follow Wilson's couch-surfing journey or to nominate a home where he should stay.

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Lege Targets the Undocumented

BILLS WOULD RESTRICT ACCESS TO WORK, EDUCATION, ETC.

Immigrant rights advocates are keeping a wary eye on the **Legislature** – where conservative lawmakers have filed a slew of bills designed to block protections for the undocumented population – while hoping the business community steps up to rein in the heightened anti-immigration fervor.

Legislators have already filed more than a dozen immigration-related bills, most seeking to block the ease with which immigrants are able to go about the more mundane aspects of living – covering the gamut of everyday life, from holding down a job to going to school – that the rest of us take for granted.

There's **HB 88**, filed by Rep. **James White**, R-Tyler, and **HB 183**, by Rep. **Tony Dale**, R-Cedar Park, which would require state contractors to use **E-Verify**, a federal electronic employment verification system, to weed out the undocumented from the workforce. **HB 360**, filed by Rep. **Mark Keough**, R-The Woodlands, would disallow in-state tuition for undocumented Texas residents. **HB 592**, filed by Rep. **Matt Krause**, R-Fort Worth, would require law enforcement agencies to take on the duty of determining the immigration status of anyone arrested, and placing immigration detainers on those who turn out to be undocumented. But one concurrent resolution – **SCR 1**, filed by Sen. **Brandon Creighton**, R-The Woodlands – goes for broke in claiming state sovereignty under the **10th Amendment** of the U.S. Constitution, "... serving notice to the federal government to halt and reverse certain mandates, and providing that certain federal legislation be prohibited or repealed" – a clear reference to **President Obama's** recent executive action on immigration, which would shield some 5 million immigrants from deportation.



DAVID BRENDAN HALL

Activists call for immigration reform at a rally last November.

"Every year, there seem to be some anti-immigration bills filed, but it seems now to be a priority," said **Emily Timm** of the **Workers Defense Project**. "We're definitely concerned."

Founded in 2002, the WDP has had its share of skirmishes on past immigration fights. But what's different this year – and what worries Timm the most – is the strident tone of the proposed anti-immigration bills. Obama's executive action seems to have strengthened the opposition's resolve. Prominent Republicans who ran their campaigns on anti-immigrant rhetoric not only seek to cash in political capital, but are also united by a common anti-Obama rallying cry. "It seems to be a priority to crack down on border security and place an emphasis on anti-immigration matters," Timm said. "It's sort of the backdrop of the issues they

ran on, and they're not favorable to immigrants living and working in Texas."

Particularly worrisome for immigrant advocates is the Senate setting aside the two-thirds rule in favor of a three-fifths version in the passage of bills. For decades, the two-thirds rule has required a supermajority of the Senate – 21 of the 31 senators – to agree on a bill before bringing it to the floor, a provision designed to protect minority interests. Ending a 60-year tradition, the safeguard was banished this year in favor of the three-fifths version. "They've adopted a three-fifths rule more similar to the national Congress," Timm noted. "This may make bills more likely to pass."

Bill Beardall, executive director of the **Equal Justice Center** and a UT Law profes-

sor, said the majority of the bills filed are an effort to appease constituents. "Here's what happens: Most of those bills will not get serious consideration. Most of those bills are theatre for their constituent base that elected them on a platform of immigrant prejudice. Which are those that might get traction? It's hard to tell yet, but the ones likely to get more traction are the ones seeking to repeal in-state tuition and bar student aid to DREAMers," he said.

"Every session of the Legislature, for the past two decades at least, has started with a slew of anti-immigration measures – many of them harsh and strident," he went on. "Many of those efforts have been turned back, but mostly through the extraordinary efforts by a coalition of immigrant rights advocates working with allies in the faith community, business community, and the labor movement."

Given the current dynamics, **HB 592** – which would in effect resurrect the **Secure Communities** initiative suspended as part of Obama's executive action – may make some headway. Beardall hopes to see a repeat from 2011 on that front, when then-Governor **Rick Perry** was unsuccessful in promoting a bill that would have prohibited cities from becoming sanctuaries for immigrants, and instead required local police officers to enforce immigration laws. "That effort might've reached its high-water mark in 2011," Beardall said. "But that zombie might come back from the grave."

Kayvon Sabourian, an attorney for EJC, is keeping an eye on legislative agendas as well. "This animus they have against our immigrants is to score political points," he said. "Clearly, the statements that some elected officials make on the campaign trail are meant more to get them into the paper [as] someone who's tough on immigration."



Rafael Anchia

GABC PICTURES BLACK AUSTIN

When first asked to consider the top job at the Capital City African-American Chamber of Commerce, **Natalie Cofield** wasn't interested. "I didn't want to move to Texas," recalls Cofield, who has now been president of the chamber – today called the **Greater Austin Black Chamber of Commerce** – for three and a half years. "It was no disrespect, but you know, I'm a New York woman," she says. "It's kind of a hard sell sometimes for Northeasterners."

At age 29, having been declared a "Top 30 Under 30" by *Ebony* magazine and a "Top 40 Under 40" by her alma mater, the **Howard University Business School** graduate was not hard up for a job, much less did she feel compelled to restart her life in an unfamiliar place in the South. But then she found out about Austin. "Austin is Silicon Hills, what? Facebook is there? I had no idea about any of this stuff," she says.

With more than 100 people moving here each day, Cofield wasn't the first young professional lured by Austin's charm. Yet, while following one demographic trend, Cofield was bucking another, as an African-American moving to the city rather

than away from it. As has been much publicized recently, Austin is the only city of its size to be losing black residents even while its overall population balloons. Not only are longtime black residents getting priced out of Austin's prosperity, but African-Americans in general are increasingly absent from the broader cultural narrative of what Austin is as a community. Cofield hopes to help change that narrative.

"East Austin was a geographical hub of what would be considered quote 'blackness,'" she says. "Well, East Austin has significantly changed, and how do you still fill the sense of community for people who don't have a geographical base of what that means historically?" GABC's answer to that question is **#iamblackaustin**, a social media campaign and portrait series showcasing a diversity of black Austinites – from skateboarders and hipsters, to East Austin retirees, West Lake families, tech entrepreneurs, doctors, pastors, and more. "It's important for people to see the multidimensionality," says Cofield. "And then for that community itself to see that, too."

GABC's Natalie Cofield and Hakeem Adewumi



COURTESY OF AUSTIN BGC

The campaign's first portrait series features figures both well known (City Manager **Marc Ott**) and lesser known ("kidpreneur" **Mikaila Ulmer** of **BeeSweet Lemonade**). Many share their thoughts on Austin. Some describe their love of Austin's trails, food trucks, and music. Others share their concerns. Spoken word artist

Ebony Stewart writes, "In Austin, I can go a whole day without seeing another black person."

Cofield hopes the campaign helps rebuild a sense of community. "Communities are collections of people with similar interests and objectives and goals, and they can form in the ether or in person," she says. If you follow the hashtag or visit the site, "You'll see black people are in this city – even though you may be the only black person you ever saw all day."

– Nora Ankrum

Portraits are on display online (www.iamblackaustin.org) and will be shown at the Dedrick-Hamilton House, 912 E. 11th St., starting Feb. 16.

Ultimately, he and Timm both hope the specter of economic problems that some of the bills might cause would prompt even the most anti-immigrant lawmakers to reconsider. "We do have a shared prosperity," Sabourian said. "Our economy in the state is dependent on immigrants being assimilated into society. That's one of the reasons behind President Obama's executive action. Once the economic factors are considered, some of the more extreme bills will be adjusted."

Rep. **Rafael Anchia**, D-Dallas, worries that much of the current legislation could undermine his championing of the **Deferred Action for Childhood Arrivals (DACA)**, a temporary protection from deportation which also provides access to work permits. DACA is intended to help undocumented immigrants who arrived as children. "I have filed a House concurrent resolution to affirm the Texas DREAM Act," he said in a recent telephone interview.

But he, too, believes the business sector in Texas, which both depends on a robust immigrant workforce and donates generously to political campaigns, might urge lawmakers to reconsider. "We know we need a well-educated workforce in order to continue economic prosperity," Anchia said. "It stands to reason we'd continue to invest so we can have a highly educated human capital. This is the very reason Bill Hammond, [CEO] of the largest and most conservative business association [Texas Association of Business], joined us at the press conference to affirm the DREAM Act."

"There's a real economic reason not to crack down on part of our workforce," Timm said. "When you have sectors in the Texas economy – construction, retail, hospitality – that rely heavily on an immigrant workforce, these bills are not good for business."

– Tony Cantú

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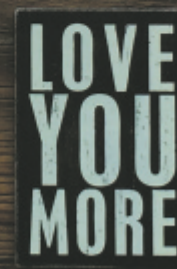
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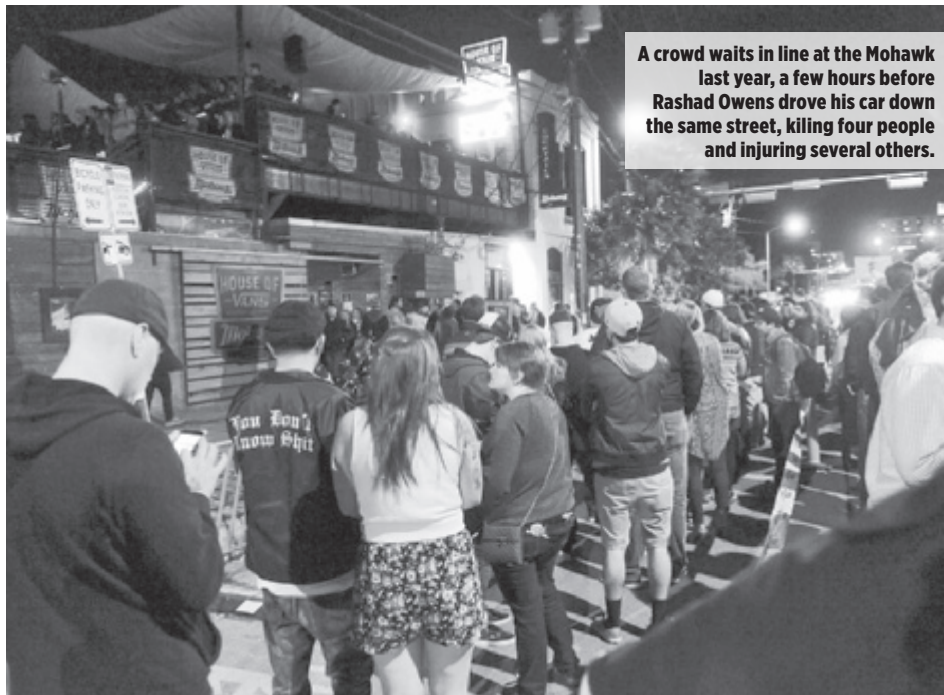
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A crowd waits in line at the Mohawk last year, a few hours before Rashad Owens drove his car down the same street, killing four people and injuring several others.



JOHN ANDERSON

A Kinder, Gentler SXSW?

CITY TO TIGHTEN “TEMPORARY” PERMITS

Five weeks from today, the city will assume the unenviable task of wrangling and perhaps – at least moderately – shrinking the events surrounding **South by Southwest** in hopes of increasing city safety and, as the city’s Music Program Manager **Don Pitts** puts it, “getting things back to being about music discovery.”

Pitts first publicly addressed the challenge last May, when **Austin Center for Events (ACE)** staff gathered in the Convention Center to detail conclusions wrought from a citizen survey taking stock of March’s mayhem. “We’re all going to get *Webster’s Dictionaries* and look up the definition of the word ‘No,’” he said then. More simply: The days of loose restrictions for the issuance of temporary event permits – permits distributed for events that take place during the weeks of SXSW in venues that don’t regularly host parties or performances – are over.

Recent news from ACE indicates that the city plans on saying “no” to 35 more proposed temporary events than it had in previous years of operation. In conversations this week, Pitts said ACE Corporate Special Events Program Manager **Bill Manno** hopes to cut the total amount of temporary events (including those put on by SXSW itself) from 140 down to 105 – though “it also depends on the specifics of each application.” Presumably, he’d be more amenable to making Temporary Event No. 106 an elementary school’s bake sale than he would another giant Doritos vending machine filled with some of history’s hottest rappers.

Pitts added: “If you’re looking at what part of the crowd coming down here that we’re trying to address, it’s the people who are coming here for the free events and free alcohol.”

To that end, ACE announced that it would reinstate standard every-day-of-the-year amplified-sound restrictions for outdoor events as well as temporary ones: a 10:30pm curfew Sunday through Wednesday, 11pm on Thursday, and midnight on Friday and Saturday. Exemptions to extend curfews until 2am remain available for events in brick-and-mortar venues – unless that venue sits within 600 feet of a residential property; then it’s 8pm on weeknights and 10pm on the weekend. (The **Scout Inn** on East Fourth, which falls in that last category, has a neighborhood agreement that allows for later curfews.)

“We’ve been very conscious of not wanting to over-cut, or overreact,” said Pitts. “We just can’t keep the same business model we’ve held for SXSW through the years. We have to compensate for the changes.”

SXSW Managing Director **Roland Swenson** wrote via email that the company had no hand in “this specific decision.” He added that he hopes a lower cap on the number of temporary permits “will incentivize well-planned events and allow for better planning and use of resources by the city and event producers.”

While ACE was working to figure out how best to facilitate the issuance of temporary event permits, the **Austin Police Department** tried to determine the best way to make the circus safer. And while ACE and the Music Office’s efforts have been largely to dissuade what many call the “spring break crowd” (those only in town for the party) from showing up, APD has gone about its planning for the festival under the presumption that 2015’s edition will be bigger than ever.

Speaking last month at a meeting of the **Public Safety Commission**, Asst. Chief **Jason Dusterhoft** revealed that APD plans on increasing the amount of squad cars and officers deployed throughout Downtown: an increase of at least 60 more officers during “key hours” – 2pm through 2am – Sunday through Thursday, and 120 additional officers all day Friday and Saturday (with half responding to 911 calls and the other half handling various duties relating to code enforcement). APD will also pull “anywhere from 67 units to 87 units” and reassign them Downtown, mostly to serve as barricade reinforcements along Red River and Sixth Street, where police await the eventual installation of retractable bollards.

“We only have 25 marked overtime patrol units, so what we’ll probably end up doing is taking resources from other areas,” said Dusterhoft. “This is going to probably include patrol, where we might look at doubling up officers [in various neighborhoods where squad cars have been extracted].” Dusterhoft assured the PSC the change in staffing won’t lead to safety issues in surrounding neighborhoods, “but we’re going

to try to deal with things with the resources that we have.”

Dusterhoft said APD plans to use a special response team of 120 officers “who are trained in crowd control” to help ward off any street fighting, and is hoping the installation of 45 new high-powered LED lights on Sixth Street (as well as the repositioning of some of APD’s 41 mobile HALO – **High Activity Location Observation** – cameras) will help further discourage violence. He added that a traffic plan is not yet finalized – the **Transportation Department** has yet to receive SXSW’s proposal – but that APD intends to deploy a quick-response force “staged in certain key locations” to facilitate a steady flow.

Such precautionary measures will be necessary this year, as it’s quite possible the Music Office’s efforts to curtail SXSW’s expansion won’t actually bear fruit until 2016. The spring break crowd doesn’t come for one specific event so much as for SXSW as a concept. If bands are playing somewhere, people will post everywhere. This year will be all about showing them – politely – they’re not as welcome as they have been in the past.

– Chase Hoffberger

2015 CHANGES

MUSIC OFFICE

- 25% reduction in temporary event permits
- Reinforcing standard curfew hours: 10:30pm, Sun.-Wed.; 11pm, Thu.; 12mid, Fri.-Sat.
- 2am curfews available only to brick-and-mortar venues applying for a permit

AUSTIN POLICE DEPARTMENT

- Increased staffing during key hours
- Implementation of special response team trained to handle crowd control
- Additional enforcement team deployed solely for code enforcement
- 67-87 marked squad cars stationed with lights on at all barricaded intersections
- Installation of new LED lights on Sixth Street from I-35 to Brazos
- Increased mobility of HALO cameras throughout Downtown area
- Closing of I-35 access ramps at certain key locations

THE HIGHTOWER REPORT BY JIM HIGHTOWER

Shoveling America’s wealth to the top

As an old country saying puts it, “Money is like manure – it does no good unless you spread it around.”

Yet, America’s corporate and political leaders have intentionally been shoveling wealth into an ever-bigger pile for those at the top. They’ve gotten away with this by lying to the great majority, which has seen its share of America’s prosperity steadily disappear. Yes, they’ve told us, the rich are getting richer, but that’s just the natural workings of the new global economy, in which financial elites are rewarded for their exceptional talents, innovation, and bold risk-taking.

Horse dooties. The massive redistribution of America’s wealth from the many to the few is happening because the rich and their political puppets have rigged the system. Years of subsidized offshoring and downsizing, gutting labor rights, monkeywrenching the tax code, legalizing financial finagling, dismantling social programs, increasing the political

dominance of corporate cash – these and other self-serving acts of the moneyed powers have created the conveyor belt that’s moving our wealth from the grassroots to the penthouses.

Not since the Gilded Age, which preceded and precipitated the Great Depression, have so few amassed so much of our nation’s riches. Having learned nothing from 1929’s devastating crash, nor from their own bank failures in 2008 that crushed our economy, the wealthiest of the wealthy fully intend to keep taking more for themselves at our expense.

Now, however, the people are onto their lies. Polls show that two-thirds of Americans support increased taxes on millionaires, an end to corporate tax subsidies, and policies to more evenly distribute the wealth we all help create. This rising egalitarianism shows the true American character, and it’s changing our politics – for the better.

For more information on Jim Hightower’s work – and to subscribe to his award-winning monthly newsletter, “The Hightower Lowdown” – visit www.jimhightower.com. You can hear his radio commentaries on KOOP Radio 91.7FM, weekdays at 10:58am and 12:58pm.



The MLK Jr. billboard in East Austin before it was taken down

Unpermitted MLK Billboard Removed by Owner

Rumors last Thursday that vandals had taken a blow-torch to an East Austin billboard displaying two images of (and quotes from) **Martin Luther King Jr.** were ended Friday afternoon when the *Chronicle* learned that the billboard – cut down by its owners – was actually removed at the behest of the city.

Calls made to **Dinosaur Outdoor Billboards** that afternoon confirmed that code compliance was the issue. But company manager David Watson refused to acknowledge which city ordinance Dinosaur Outdoor had in fact violated, saying only that city workers “found one paragraph” in the billboard’s contract agreement that wasn’t in accord with city regulations. (Also on Friday, Watson had identified himself to the *Chronicle* only as “Joe.”)

On Tuesday, COA Code Compliance spokesperson **Alana Reed** explained that the billboard (which stood on an unoccupied plot of land along Martin Luther King Jr. Boulevard that’s currently owned by a private trust called **MLK 969 Revocable Living Trust**) violated city code in that it wasn’t actually permitted through the city. In 2008, **City Council** passed an ordinance requiring sign owners, rather than property owners, to register their billboards. Dinosaur once held a permit (origi-

nally issued on March 8, 2008) but it expired Dec. 31, 2010.

Reed couldn’t say why it had taken more than four years for the city to notice the billboard’s non-permitted existence after its expiration date, or why Dinosaur was able to obtain a billboard permit 23 years after the city passed an ordinance preventing new billboards within corporate limits, or when exactly the billboard was erected.

Reed said a municipal judge summoned Watson to a jury trial set for Tuesday, Feb. 3, but that the case was ultimately dismissed, as Watson had already ordered the billboard to be cut down at its base.

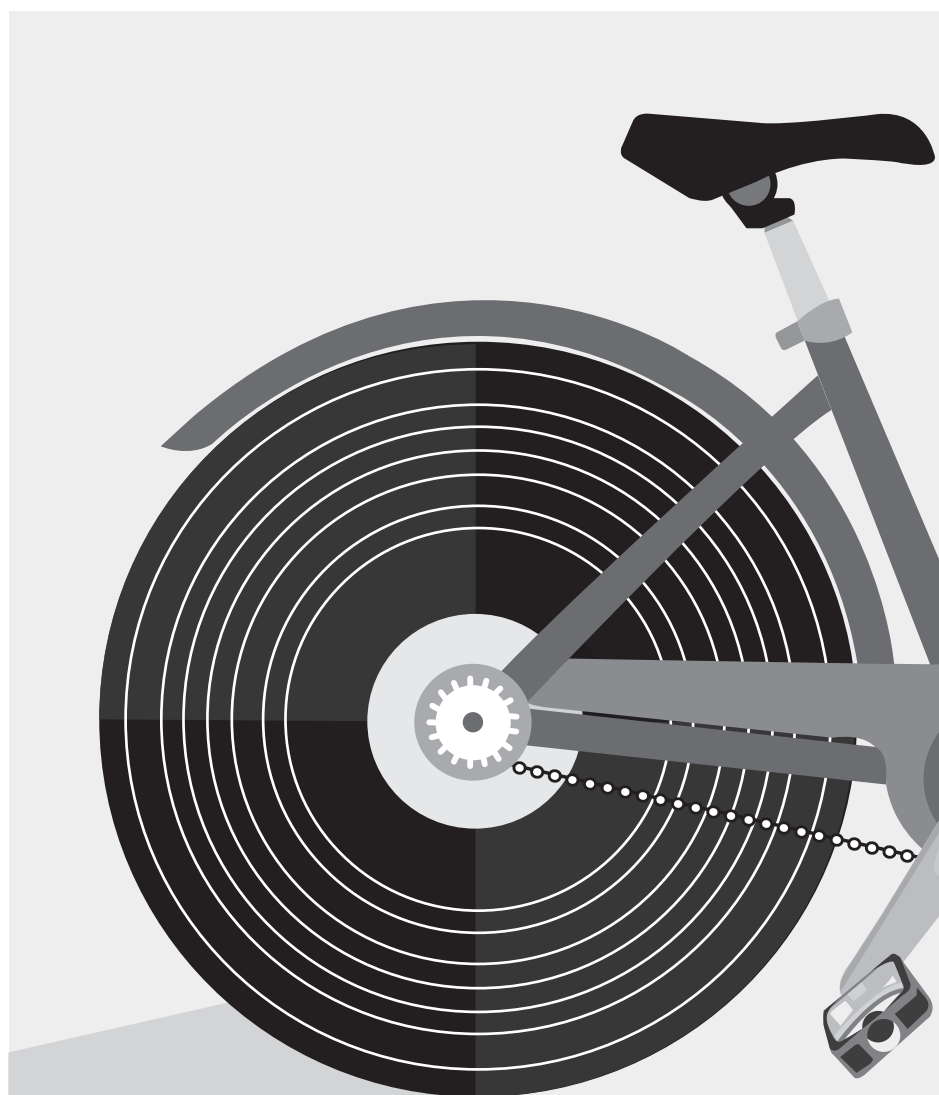
Watson refused comment to the *Chronicle* Tuesday, and specifically declined an invitation to respond to the city’s belief that he took the billboard down on Jan. 19 – **Martin Luther King Jr. Day** – “to make a statement.”

“I really don’t have anything to say about what they said,” said Watson.

For now, the structure (which still bears one of Dr. King’s two quotes and portraits) remains on the ground, in the plot of land just east of **Springdale Road**. Watson said last Friday that he tried to get a crane out to the site that morning for removal but the ground was too wet for the crane to anchor itself. Tuesday’s steady showers will likely further delay that process. — Chase Hoffberger



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Oakwood Cemetery

JOHN ANDERSON

Death Waits for No Plan

Nevertheless ... city drafts a long-range vision for its five cemeteries

BY RICHARD WHITTAKER

Two of the first men buried in an Austin cemetery – or so the story goes – were killed by Comanche warriors while hunting bear in the part of the local forest that would eventually become Zilker Park. There’s a limestone obelisk in Oakwood Cemetery, bought by the daughter of John R. Black, to memorialize her father and his friend George M. Dolson.

Currently, you have to hunt the entire 40-acre cemetery to find it. Maybe you could find a staff member of the Parks and Recreation Department, or a volunteer from Save Austin’s Cemeteries, to point you in the right direction. But in the future, it should get a lot easier to find the Dolson-Black grave, or any other local monument. The city has just completed a 542-page master plan, describing in detail every aspect of Austin’s five municipal graveyards. Project Coordinator & Cultural Resource Specialist Kim McKnight called it “a plan of the most sweeping scale” – one that does not simply catalog and map the cemeteries, but suggests ways to make them a real cultural asset to the city, through education and events. McKnight said, “You can’t get the 120 people moving to Austin every day to care about this place, unless you’re doing regular programming and tours.”

DEATH AND THE MAIDEN

Just inside the gates of Oakwood, by the old chapel, McKnight cheerfully waves me over. She has become a major part of the public face of the master plan program, and the cemeteries have become her outdoor offices. Nearby, part of the 22-member cemetery management and maintenance team is packing up after a morning of cleaning and mowing. She chats with them about what her office has planned – not least, new bathrooms for staff – and they pick her brain about the cemetery’s age and history. She laughs, telling them that they probably know the grounds better than her by now. “Y’all see all the people who’s buried here,” she tells them, before opening up the back door to the chapel.

Inside, the chapel is clearly in need of renovation. McKnight apologizes, as though it’s a messy office desk, yet it’s really an architectural historian’s dream. A rare example of early 20th century Gothic revival in Austin, in one corner there’s a stack of iron fencing from around individual graves, taken up to protect them from vandals and scrap-metal thieves. A pair of rough-hewn wooden tombstones from the 1910s have miraculously survived the Texas weather,

and are stored here for safe-keeping. For McKnight, these are the kind of artifacts that the cemeteries should be highlighting, not hiding in a locked room. The goal, she said, “rather than just think about it as operations and management, is to have somebody here who can do programming for children and fourth-grade Texas history classes.”

The city of Austin runs five cemeteries scattered around town: Oakwood, Oakwood Annex, Plummers, and Evergreen in East Austin, and Austin Memorial Park, bordering MoPac to the west. As the oldest, Oakwood is also the most obviously historic. This is where the town’s grandees are buried: the Zilkens, Scarboroughs, Lamars, Littlefields, Muellers, and Bergstroms. Read the smaller tombstones, and there are the forgotten waves of migrants that came to Austin, with periods of Scandinavian and Scottish influx, and corners dedicated to Austin’s Jewish community. Tragedies left their mark, like the sudden swell of infant burials in Baby Town (as such areas are called) during the 1918 flu epidemic. Then there are areas dedicated to the unions and

trade organizations that built the city. “All the great fraternal organizations are represented in the cemeteries,” said McKnight. “There’s even a section with cast fire hydrants for firefighters.”

Yet each cemetery is the history of Austin, played out graveyard by graveyard, plot by plot. In 1839, when Oakwood opened, it was the burial ground for the capital city of the independent nation of the Republic of Texas. Back then, the northwest corner was reserved as the “colored cemetery.” That was segregation in the soil, but that wasn’t enough in the era of separate but equal – and so in 1928 Evergreen became the city’s first dedicated African-American municipal cemetery. Over time, it became a point of pride, an Oakwood for the Eastside. Plummers, by contrast, is the archetypal potter’s field, with headstones chiseled on a flagstone by family members, or maybe in iron in a welding shop. Families that couldn’t afford even to carve their own headstones would often just plant bulbs instead; each spring redraws the map of burials, as crocuses and daffodils spring up over the deceased.

Most modern private cemeteries are out in the suburbs, so for McKnight, the fact that these are in the heart of the city make them a valuable resource. She said, “These are beautiful, open spaces next to neighborhoods where people go to walk and be thoughtful. There’s something about cemeteries that make them a contemplative space, and people who don’t have anyone buried here but live nearby have a really strong connection.”

That connection can be unexpected. Out at Austin Memorial Park, Cemetery Manager Gilbert Hernandez leans over the wheel of the golf cart he uses to silently navigate the nearly 100-acre site. It’s a perfect Texas January day, with the trees full of mockingbirds, and the odd flash of a cardinal in full winter crimson. “We’ve seen red tail hawks out here,” he said, noting that the grounds have become a mecca for urban bird watchers and photographers. McKnight calls Hernandez’s job the toughest in all of PARD, but he talks of it as a balancing act.

“We’re part sales staff, part maintenance, but we’re also part grief counselors because these folks are dealing with the loss of a loved one. Sometimes it’s just, put ‘em there, let’s go, and sometimes they come three or four times before they find the right spot that speaks to them.”

Each cemetery is the history of Austin, played out graveyard by graveyard, plot by plot.

FOR THE LIVING

Cemetery management is also a relatively recent addition to PARD’s assignments. It was under Public Works for decades, then transferred to PARD in 1986. Then the city hired San Marcos-based InterCare Corp. in 1990 to run operations. Yet it was never a truly successful relationship, so in 2013 PARD took back the day-to-day facility operations, even selling lots through the newly

CONTINUED ON P.24

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Parks and Rec's Kevin Johnson and Kim McKnight at Oakwood Cemetery

AUSTIN'S CEMETERY PLAN CONTINUED FROM P.22

established Cemetery Operations Group. McKnight said, "Nobody takes better care of a park or cemetery than the owner."

The transfer hasn't always been easy. Last November, the team was dinged in a city audit for inaccurate record-keeping, and even for selling the same plot twice on the same day. However, a quick look around their offices suggests why. Record-keeping relies on plot books: a paper record, handwritten, of every lot sold, filled, or still available. If staff members are lucky, there may be a current address for the family, but only if they are lucky.

There is software available that can handle the work, as McKnight said. "It allows you to track deeds, descendant data. Everything you might have to deal with in a cemetery, they're tracking." But that's not expected to be installed here until the second quarter of 2015, and then the staff will have to begin inputting details of the 65,000 interments that they know of.

Now, because of the master plan process, they at least know what they face. McKnight explained that the original idea for a plan really came from public advocacy. The Parks Board responded by assembling a working group, comprised of Chair Jane Rivera and members Lynn Osgood and

Carol Lee. "They recognized that they needed to put a microscope on the needs of the cemeteries," said McKnight. By the fall of 2013, they had hired three firms — AmaTerra Environmental Inc., John Milner Associates Inc., and McDoux Preservation LLC — to work on the core plan, while AmaTerra and the Davey Tree Company collaborated on a supplementary tree survey. Meanwhile, McKnight found cemeteries had become a higher priority under the old Council (especially former Mayor Lee Leffingwell), and the new Council appears similarly engaged, with Council Members Leslie Pool and Ora Houston taking the lead, and Mayor Pro Tem Kathie Tovo providing a bridge between the two eras. McKnight said, "We've never had more interest in the cemeteries than we have now from the city."

With the ink barely dry on the master plan draft and a month to go on public consultation, McKnight said she's already got other cities contacting her about the process. With good reason: Outside of military cemeteries, such civic master plans are unusual, and varying burial practices in other countries mean differing cemetery management practices. For example, McKnight said, in Germany, "you lease a lot

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for 50 years, and then you're done." By contrast, American municipal graveyards are public spaces made up of interlocking private property – the city owns the land, but the lots and everything on them, from grave markers to flower vases, belong to the family of the deceased. "Kind of like condos," said McKnight, "but they last forever."

So comparable U.S. studies are rare. The city of Sacramento, Calif., issued one in 2007, and New Braunfels assembled its own in 2010. Texas State lecturer and Center for Texas Public History Chief Historian Dan Utley, who was part of the New Braunfels team, quoted UT-Austin Geographer Terry G. Jordan: "Cemeteries are for the living." Utley continued, "In effect, they are held in public trust to serve citizens, both past and present." When undertaking the study, his purpose was to put that city's two cemeteries into the historical and demographic context. He said, "The needs of the resource are often complex and specialized, but the benefits to the community are profound and worthy of the investment."

It also became a preservation handbook of sorts. In Central Texas, wild temperature fluctuations make stonework and landscaping fragile, while the shifting clay soils of New Braunfels can make monuments unstable. Utley explained, "On the human side of the equation – and this is by no means unique to Texas – we also have to worry about well-meaning, but inappropriate maintenance procedures and stone restoration efforts. That's another reason why the master plan is so important – because it can serve as a detailed educational manual for those who will be providing the upkeep."

EMBRACING A LEGACY

The first stage of the Austin plan was an exhaustive mapping of each cemetery, down to marking the location and diameter of individual trees. That may seem like a secondary priority, but McKnight explained that, when the city held public outreach meetings about the plan in 2013, "that was one of the top issues that came up time and again."

Now the team has full locator maps, so they can better plan burials, monument and building restoration, irrigation, and general management. It's not just about setting more efficient mowing calendars. A core recommendation of the draft plan is that three locations – Oakwood, Oakwood Annex, and Plummers – be reclassified as historic cemeteries. It's a subtle but significant change in emphasis. There are still the odd burials at all three, maybe one or two a year, but they're on plots sold decades ago, and that means that PARD can put new emphasis onto restoration, education, and engaging with partner groups, such as local historical associations. McKnight said, "We take the cultural landscape approach, where you look at everything as contributing to the character. The trees, the sidewalk, the curbing. You only fix what you have to."

The increased emphasis on cultural legacy is great news for Save Austin's Cemeteries. Established in 2004, the non-profit has been deeply involved in mapping and chronicling the city's municipal graveyards, as well as providing the kind of tours and programs that McKnight hopes her staff can build upon. They have also taken a role in restoration since, as a nonprofit, they can apply for grants not available to the city. Group founder Dale Flatt called the master plan "a preservation plan and working business model," and argued it will be an important funding tool for the cemeteries. "Nobody's going to give you money until you have a plan on paper. That's why it's really important that we do this."

Even if no grants appear, the sheer act of collecting the data is already a boon, especially in providing invaluable demographic records for historians. Flatt said, "You go to somewhere like Oakwood, where they talk about, oh, he was born in Yorkshire, England, and married so-and-so, and was governor whenever, and then died. Nowadays, it's just 1958-2015 – and all the information between the dashes is gone."

The planning process allowed the team to fill in some of those blanks. The team worked with groups like the African-American Cultural Heritage District, and with residents who know the history behind the names. For example, McKnight connected Sandra Kirk with the out-of-town consultants, to walk through the graveyards and explain who these people really were. "She's the daughter of Willie Mae Kirk, one of the most prominent civil rights leaders in our community, and she spent a lot of time walking them through and saying, that's so-and-so, and that's so-and-so."

ENGAGING HISTORY

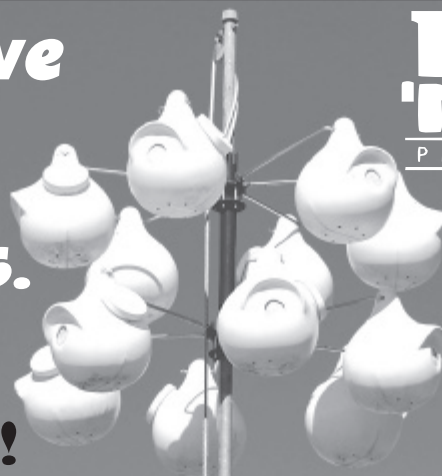
The nature of mortality means more names will inevitably join that list, and Austin Memorial Park and Evergreen are still in almost daily usage for burials. Unlike just about every big city in Texas, Austin is still in the funeral business, and with almost 34,000 empty plots, it will be so for decades. That means that PARD can look at those working sites specifically to develop new burial and memorial guidelines, responding sensitively to evolving burial practices and ways of mourning. Some are entrenched, such as the African-American tradition of keeping graves clear of grass, as a mark of respect. Others are more personal. Hernandez said, "We allow the public to place stuff that might not be considered appropriate, particularly in a private cemetery where the rules are much more conservative. One of the things that we're doing in the master plan is to set the rules and regulations to help us further define what's appropriate."

There's also the matter of space. Historically, Americans have been devoted to full-body interment and so, McKnight said, "At current burial rates, 30,000 spaces should

CONTINUED ON P.26

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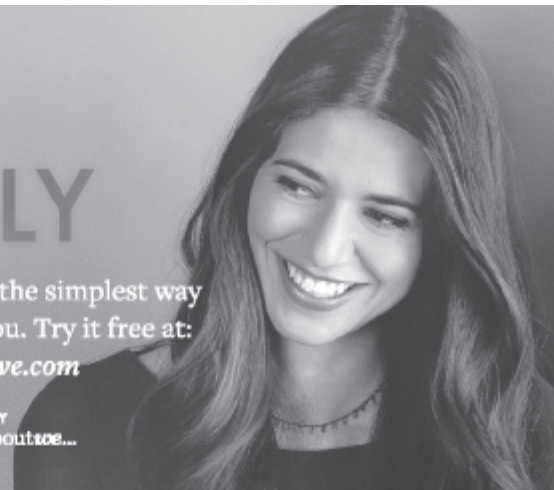
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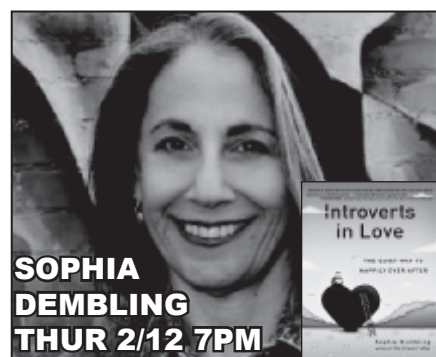
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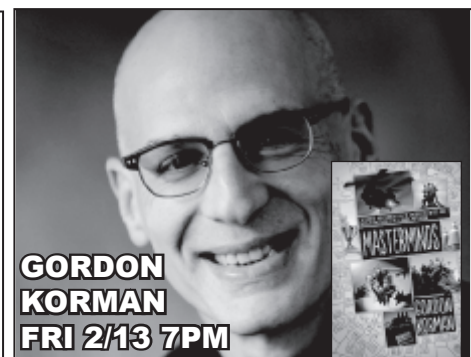
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CEMETERY PLAN CONTINUED FROM P.25

last us a minimum of 30 years.” However, by 2017, it’s expected that 50% of all funerals will be cremations. Yet not all those ashes will simply be scattered to the winds, and burial of cremated remains (known in the trade as “cremains”) complete with a small headstone is still common. That could be good news, since a single burial plot can be replanted into four cremation lots. The master plan for Austin Memorial also proposes building a columbarium at Austin Memorial: Named after the Latin word for a dovecote, this would provide a permanent structure for storing cremains in cinerary urns. Between those two changes, those 30,000 spaces could readily become 40,000 or more.

There is also a financial aspect: As Hernandez noted, “Death is a business.” Currently, his office nets between \$1.5 and \$1.9 million for the city, and receives an operational budget of around \$2.1 million from general revenue. Arguably, that difference is a simple return on investment: The cemetery department has been paying cash into city coffers for almost two centuries and, as Flatt noted, the city should have established an endowment fund decades ago. But by transferring three of the cemeteries to a historic designation, McKnight hopes there will be a more realistic expectation of what the department does and its needs. “At some point, you’ve got things the city does that only cost money, and aren’t revenue-generating. That’s really what historic cemeteries are destined to become.”

“Nobody’s going to give you money until you have a plan on paper. That’s why it’s really important that we do this.”
– Dale Flatt

One day, all five cemeteries will be historic, since both Oakwood and Evergreen will be full, and there are no plans to add more properties to the city’s inventory. McKnight’s group is already resisting calls to take over full ownership of Bethany on Springdale, thought to be the city’s first and biggest slave graveyard. It’s currently maintained by Travis County, and while McKnight appreciates the inherent compliment to her department’s skills and experiences, she’s wary of adding extra workload when they are already so busy. “We don’t want to become a victim of our own success.”

But if the master plan process works, McKnight expects that Austinites, whether native or transplant, will think a little more about these final resting places. She said, “If we can get people to start caring about cemeteries when they don’t have loved ones [there], then we will have succeeded.” ■

The draft Austin Cemetery Master Plan is online at www.austintexas.gov/cmp, and the city will be inviting public feedback on it until March 6.

THE FIVE AUSTIN PUBLIC CEMETERIES



JOHN ANDERSON

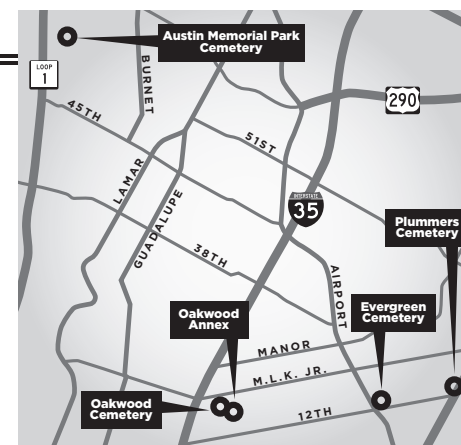
Oakwood

1601 Navasota
Established: 1839
Size: 40 acres
Unsold plots: None

Status: The city’s original municipal graveyard, it was completely sold out by the early 1900s. There are still occasional burials on family plots.
Notable interments: Susanna Dickinson Hannig (1814–1883), most notable survivor of the Battle of the Alamo; James Stephen Hogg (1851–1906), first native-born governor of Texas; Andrew Jackson Zilker (1858–1934), innovator of Zilker Park.

Plummers

1150 Springdale
Established: Precise date unknown, but likely 1898 as a folk cemetery
Size: 8 acres
Unsold plots: None
Status: No longer in regular use.
Notable interments: Tom Sylvester Plummer (1902–1986), first black deputy sheriff in Travis County.



RICHARD WHITTAKER



RICHARD WHITTAKER

Oakwood Annex

1601 Comal
Established: 1914
Size: 22 acres
Unsold plots: None
Status: Opened as an extension for the main Oakwood, it also sold out by the Thirties.
Notable interments: Dr. Robert John Brackenridge (1839–1918), physician; Goodall H. Wooten (1869–1942), physician and president of Austin Chamber of Commerce; Lala Fay Watts (1881–1971), suffragist and first Texas child welfare inspector.



RICHARD WHITTAKER

Evergreen

3304 E. 12th
Established: 1926
Size: 30 acres
Unsold plots: 400
Status: The city’s historic African-American cemetery, still in regular use.
Notable interments: Willie Mae Kirk (1921–2013), civil rights activist; Dick “Night Train” Lane (1927–2002), Pro Football Hall of Famer; Oscar L. Thompson (1907–1962), first African-American graduate of UT-Austin.



JOHN ANDERSON

Austin Memorial Park

2800 Hancock
Established: 1927 as a private entity; sold to city in 1941
Size: 86 acres
Unsold plots: 33,040
Status: The city’s most heavily used cemetery, with over 200 interments a year.
Notable interments: James A. Michener (1907–1997), Pulitzer Prize-winning author; Zachary Thomson Scott Jr. (1914–1965), actor in Academy Award-nominated film *The Southerner*; Frank Hamer (1884–1955), Texas Ranger who led the hunt for Bonnie Parker and Clyde Barrow in 1934; Bibb Augustus “Jockey” Falk (1899–1989), Texas Baseball Hall of Famer.

For More Info

The **Save Austin’s Cemeteries** website is www.sachome.org.

For info on the **Texas State Cemetery**, 909 Navasota, see www.cemetery.state.tx.us.

And the **Austin Genealogical Society** maintains a list of some 273 private cemeteries in Travis County: www.austintxgensoc.org/cemeteries.

NEW OF THE WEIRD

by Chuck Shepherd



A generous resident (name withheld by KDKA-TV) of South Oakland, Pa., in seasonal spirit the week before Christmas, invited a pregnant, homeless woman she had met at a Rite Aid store home with her for a hot shower, a change of clothes and a warm bed for the night. The resident was forced to call police, though, when she went to check up on her guest and discovered her engaging in sexual activity with the resident's pit bull. The guest, enraged at being caught, vandalized the home before officers arrived to arrest her.

Big-Tent Mentality

The Project Theater Board at Mount Holyoke College in South Hadley, Mass., decided in January to cancel its upcoming annual presentation of the feminist classic *Vagina Monologues*. The all-women's college recently declared it would admit males who lived and identified as female (regardless of genitalia), and the basis for cancellation of *Vagina Monologues* was that the unmodifiable script is not "inclusive" of those females – that it covers only experiences of females who actually have vaginas.

No Good Deed Goes Unpunished

Kathi Fedden filed a \$30 million wrongful death lawsuit in December against Suffolk County, N.Y., police after her 29-year-old son, driving drunk in 2013, fatally crashed into an office. She reasons that the son's death is the fault of the police officer who stopped him earlier that evening and who must have noticed he was already drunk but did not arrest him. The officer, who knew the son as the owner of a popular-with-police local delicatessen, merely gave the son a lift home, but the son later drove off in his mother's car, in which he had the fatal crash.

The New Normal

The website/smartphone app Airbnb, launched in 2008, connects travelers seeking lodging with individuals offering private facilities at certain prices. About a year ago, entrepreneur Travis Laurendine launched a similar smartphone app, "Airpnp," to connect people walking around select cities and needing access to a toilet, listing residents who make their utilities available, with description and price. Laurendine told the *New York Post* in

January that New York City is a promising market (though his two best cities are New Orleans and Antwerp, Belgium). The prices vary from free to \$20, and the facilities range from a sweet-smelling room stocked with reading material to a barely maintained toilet (with no lavatory), but, said one supplier, sometimes people "really need to go, and this will have to do."

Government in Action

Kentucky, one of America's financially worse-off states, annually spends \$2 million of taxpayer money on salaries and expenses for 41 "jailers" who have no jails to manage. Research by the Kentucky Center for Investigative Reporting in January noted that Kentucky's constitution requires "elected" jailers, notwithstanding that 41 counties have shut down their jails and house detainees elsewhere via contracts with sheriffs. (Though the jailers may be called upon to transport prisoners from time to time, the 41 counties are mostly small ones with few detainees.) Several jailers have full-time "side" jobs, and one jail-less jailer employs five deputies while another has 11 part-timers.

A.K. Verma was an "assistant executive engineer" working for India's Central Public Works Department in 1990, with 10 years on the job when he went on leave – and had still not returned by the end of 2014, when the government finally fired him. He had submitted numerous requests for extensions during the ensuing 24 years, but all were denied, though no agency or court managed to force him back to work. (India's bureaucracy is generally acknowledged to be among the most dysfunctional in Asia.)

Ironies

Timothy DeFoggi, 56, was sentenced in January to 25 years in prison on child pornography charges – unable to keep his illicit online transactions hidden from law-enforcement authorities. Before his conviction, he was acting director for cyber security in the U.S. Department of Health and Human Services and, one would assume (wrongly), an accomplished user of security software.

After a heavy snowstorm in Frankfort, Ky. (the state capital), in November, with many absences reported, the state labor policy agency (called the Labor Cabinet) was among the agencies needing snow removal at its headquarters more promptly than overworked clean-up crews could provide. A call was circulated for volunteers to go outside and shovel snow, but that job was apparently too laborious for the labor agency; there was only one taker.

The *Tampa Bay Times* (formerly *St. Petersburg Times*), reeling financially as many newspapers are, pledged several properties it owns (including its downtown headquarters) to borrow \$30 million last year from a distressed-property lender and now announces an intention to pay back that loan by selling the properties. As reported by the local St. Petersburg website, the sore-thumb loan was almost exactly the amount the *Times* paid in 2002 for "naming rights" to the Tampa concert-and-hockey venue, the Ice Palace (which became the St. Petersburg Times Forum and is now Amalie Arena). Thus, St. Petersburg wrote, "do the math," concluding that the *Tampa Bay Times* was pressured to sell its own headquarters building in order to pay for the 12-year privilege of being able to name someone else's building.

Least Competent Criminals

Not Well Thought-Out: 1) Shane Lindsey, 32, allegedly robbed the Citizens Bank in New Kensington, Pa., on Jan. 14 and ran off down the street, but was arrested about 15 minutes later a few blocks away, having stopped off at Eazer's Restaurant and Deli to order chicken and biscuits. 2) Jeffrey Wood, 19, was arrested in the act of robbing a 7-Eleven in northeast Washington, D.C., on Jan. 10 – because two plainclothes detectives were in the store at the time (though the police badge of one was hanging from a chain around her neck). As soon as the man announced, "This is a stickup," the detective drew her gun and yelled, "Stop playing. I got 17," (meaning a gun with 17 bullets).

A "News of the Weird" Classic (July 2011)

On May 21, 2011, Jesse Robinson either established or tied the unofficial world record for unluckiest underage drinker of all time when he was booked into the Hamilton County (Ohio) jail for underage consumption. According to booking records, Robinson's date of birth is May 22, 1990.

Visit Chuck Shepherd daily at www.newsoftheweird.blogspot.com (or www.newsoftheweird.com).

Send your weird news to: Chuck Shepherd, PO Box 18737, Tampa, FL 33679 or weirdnewstips@yahoo.com. ©2015 Universal Press Syndicate

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CALENDAR

FEBRUARY
5-12

RECOMMENDATIONS FOR THE WEEK-MINDED

5 THURSDAY



FIRST PLATES HAPPY HOUR

The Tigress, 5-7pm

VISUAL ARTS: **Experimental Printmaking**

Women & Their Work, 6pm

GAY PLACE: **Our Children Our Future**

First United Methodist Church, 7pm

FILM: **Blade Runner: The Final Cut**

Alamo Lakeline, 7 & 10pm

FILM: **Le Pont du Nord** Marchesa Hall, 7:30pm

6 FRIDAY



WALE

Emo's

THEATRE: **Everything Is Established**
Off Center, 8pm

CLASSICAL MUSIC: **Austin Symphony Orchestra: Karen Gomyo** Long Center, 8pm

FILM: **Alleluia** Marchesa Hall, 8pm

GAY PLACE: **Have You Seen S.E.X.**

El Tiempo Dance Studio, 9:30pm

MUSIC: **Obscured by Echoes**

Spider House Ballroom

MUSIC: **Pharmakon** Hotel Vegas

7 SATURDAY



EAST END BLACK HERITAGE FESTIVAL

Rosewood Park, 11am

KIDS: **Fump Family Music Festival**

1300 Lavaca, 10am-1pm

MEAL TIMES: **First Plates Launch Party**

ABGB, 2-5pm

FILM: **The Suspect** Salvage Vanguard Theater, 7pm

MUSIC: **First of the Month Smokeout**

Flamingo Cantina

MUSIC: **Robyn Hitchcock, Emma Swift** Parish

COMEDY: **Chris Mata** Velveeta Room, 9 & 11pm

8 SUNDAY



SCOTT MCCLOUD: IN CONVERSATION

Austin Books & Comics, 2-5pm

MEAL TIMES: **Texas Tea Festival**

Saengerunde Hall, 11am-5pm

COMMUNITY: **Darwin Day Celebration**

J.J. Pickle Research Center, noon-5pm

MUSIC: **B.J. Thomas** One World Theatre, 7pm

FILM: **Lionheart** Alamo Ritz, 7pm

9 MONDAY



BORN IN FLAMES

Alamo Ritz, 9:40pm

MEAL TIMES: **First Plates Special Edition**

Menu Contigo, 5-11pm

MUSIC: **Church on Monday**

Continental Club Gallery

10 TUESDAY



KINGS OF PASTRY

Marchesa Hall, 7:30pm

VISUAL ARTS: **"Extremezzotints"**

Slugfest Gallery, 1:30-6pm

MUSIC: **Lloyd Cole** Cactus Cafe

MUSIC: **Wyrnwood Screening With Blood Royale** North Door

MUSIC: **1349, Origin, Abysmal Dawn**
Dirty Dog Bar

11 WEDNESDAY



LUMBERJACK OFF

Scout Inn, 9pm

COMMUNITY: **Nerd Nite** North Door, 7pm

FILM: **Actress** Marchesa Hall, 7:30pm

MUSIC: **Kat Edmonson** Moody Theater

MUSIC: **Ryan Sambol** Sahara Lounge

12 THURSDAY



ALICE COOPER

Moody Theater

COMEDY: **Shit's Golden** Spider House Ballroom, 7pm

LITERA: **Matthea Harvey** Avaya Auditorium (UT campus), 7:30pm

DANCE: **Refugia** B. Iden Payne Theatre, 7:30pm

MUSIC: **The Blasters** Continental Club

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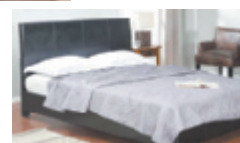


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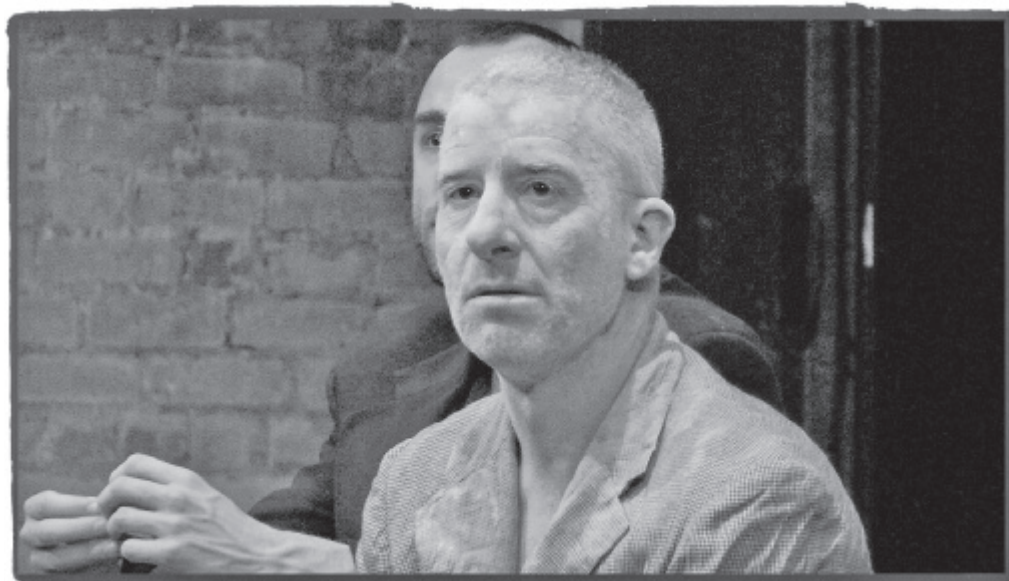


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ARTS & CULTURE



Steven Epp in *Refugia*

Finding Refuge

UT THEATRE STUDENTS CROSS BORDERS WITH THE ACCLAIMED ARTISTS OF THE MOVING COMPANY IN *REFUGIA* **by Robert Faires**

Millions fleeing Syria for safe haven in Turkey, Lebanon, Jordan, and Iraq. Hundreds of thousands entering the U.S. from Mexico each year. One Estonian composer emigrating to the West from the Soviet Union. These compelling tales of people crossing borders struck a chord with the members of the Moving Company, an accomplished theatre troupe that rose from the ashes of the Tony Award-winning Theatre de la Jeune Lune – so much so that they decided to use them to make a play, one exploring exile, immigration, and borders – the ones between nations but also ones between people, cultures, life and death. And to help them develop it, they turned to students in the University of Texas Department of Theatre & Dance. This weekend, the fruit of their labors, *Refugia*, opens in the B. Iden Payne Theatre.

True to its name, the Moving Company gets around. Austin. Louisville. Davis, Calif. Iowa City. Washington, D.C. Though members Steven Epp, Dominique Serrand, Christina Baldwin, and Nathan Keepers all live in Minneapolis and produce most of their work there, they maintain no home theatre, as Jeune Lune did. Much of their time is spent on the road, presenting the company's finished works and devising new ones, often in partnership with university theatre departments, which enables the Moving Company to do basically "R&D" on its productions, says Epp. "We get to see the show fully realized, fully costumed, designed, built, and performed in front of an audience, [which]

informs us hugely what's there – if there's something there [laughs] – that can then be grown into a fully developed piece." But the challenge with it is, "it's a very fast process." For *Refugia*, company members spent two weeks in Austin in October developing the concept and preliminary designs, all of which are being handled by MFA students and auditioning undergrad acting students. They had two months to structure the piece, then returned to town with just five weeks to build and mount the show. "It's a short amount of time to generate and shape and hone and fully write a new piece. So we move fast. We make some quick decisions, we let go of certain things and home in on what's working now."

Devising new work in such a tight time frame is not for all students, which made casting "a tricky sort of chicken-and-egg moment," says Epp. "We knew enough to know what we thought we were going to need. We also knew that we don't really know, so you have to punt a little bit. Mostly we look for kids who are game, open, playful, seem interested, have a bit of an opinion, and feel like they would want to engage in this kind of work. Some actors are only interested in being handed a part and learning their lines. This is a very different beast – especially at this phase, when it's still being discovered and found. If you're open to it and know how to look at what it is, it can be

incredibly empowering and eye-opening for an actor. If you're really paying attention, you can learn so much about how theatre actually works."

With *Refugia*, that can mean learning how the Moving Company members approach their craft. Epp says this is the first time he and his colleagues have performed with students: "We're finding that to be really beneficial, because by being onstage with us, they're able to see what we do and how we go at things, and that energizes them and widens their view of what's possible for an actor to try in the room. And watch us fail – fail miserably – and [see] where we find things and how we find things and what do we do with that and how it gets honed and shaped and crafted."

Like the characters in its stories, the artists have taken a journey with *Refugia*. "Every piece is leaping into unknown territory," says Epp. "That's the nature of creating theatre, and it's even true when you have a solid play in front of you. It's always, on a certain level, terrifying and unknown. So that artistic process, it's not like going into exile or being a refugee, but you're heading off into the unknown and it is like crossing a border. You're just hoping you're going to find a place that's warm and safe." The students started in a place, he says, wondering "'Who the hell are these people and where are they leading us?'" And they've watched it coalesce into something that we all now have a grasp on and are starting to feel excited about and that there's something beautiful there. The piece is very funny and very moving and very odd and very evocative – it's a lot of different things. And some of it, we don't know quite what the impact of that moment is, but it feels potent. So I think everyone feels the sense of being on that journey. It's exciting. We're making something that never existed before."

***Refugia* runs Feb. 12-15, Thu.-Sat., 7:30pm; Sat.-Sun., 2pm, in the B. Iden Payne Theatre, 300 E. 23rd, UT campus. For more information, visit www.jointhedrama.org.**



INKLING

Jessi Cape on *March: Book Two* by John Lewis and Andrew Aydin, illustrated by Nate Powell: "Lewis' recollection of the pain of the violence directed at the Freedom Riders is palpable, the determination of the movement even more so: 'The fare was paid in blood, but the Freedom Rides stirred the national consciousness and awoke the hearts and minds of a generation.'" austinchronicle.com/daily/books

SEEN



COURTESY OF THE KING OF TEXAS

AUSTIN'S PIG WARS finally earned their dramatic due in Beth Webster's *The King of Texas*, mounted for the FronteraFest Long Fringe by another Webster, Hyde Park Theatre Artistic Director Ken (no kin). As diplomat Alphonse Dubois de Saligny, Zac Thomas comically amped up the Gallic outrage over the French Legation's porcine invaders and their owner, Richard Booblock – an extravagant pomposity nicely offset by the nonchalant charm and strained patience of Kenneth Wayne Bradley's Cherokee-channeling Sam Houston.

SOON



COURTESY OF MICHAEL BAILEY

DR. FAUSTUS' SOUL goes on the market Tuesday when the American Shakespeare Center's touring production of Christopher Marlowe's *Doctor Faustus* stops in UT's Texas Union Theater. Andrew Goldwasser plays the scholar who cuts a deal with the devil, and earning a signing bonus from the original Boss From Hell is Stephanie Holladay Earl as Mephistopheles. Besides the rare chance to see Marlowe's work, you get to see angels, demons, Helen of Troy, the Seven Deadly Sins, and Lucifer himself onstage. The company presents *Hamlet* on Monday. www.shakespeare-winedale.org



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The cast of *Peter and the Starcatcher*, photo by KirkTuck.com

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Delighted Lee

Actor Lee Eddy is back onstage in Austin after five years away, and boy, is she happy

BY ROBERT FAIRES

Austin got a lot less funny when Lee Eddy left town.

How could it not, after she gave so many inspired comic performances on our local stages? Adorably crotchety Norma in *The Cry Pitch Carrolls*, mommie-fueled Molly in *The Intergalactic Nemesis*, nitwitty Bianca in *Desdemona: A Play About a Handkerchief* (an Austin Critics Table Award-winning turn that *Chronicle* reviewer Wayne Alan Brenner described as being “like this irresistible combination of Lucille Ball and Don Knotts”). She proved how snarkily she could fill Crumpet’s pointy shoes playing the Macy’s Elf in *The Santaland Diaries* one Christmas, and even mined hilarity from a haunted Lovborg in *Hedda* (two more performances honored by the Critics Table). And let’s not forget the improv and sketch work she did in comedy groups Fatbuckle, Think Tank, and the Knuckleball Now, or her autobiographical alter ego, Ladee Leroy, which she brought from blog to stage in a riotous solo show. Even in her salad days at St. Edward’s University in the late Nineties, Eddy was cracking up crowds majorly in shows such as *Laughter on the 23rd Floor* and *The Kathy & Mo Show: Parallel Lives*. By the time she packed her bags for New York City, she’d been dubbed by *Chronicle* critic Barry Pineo “the queen, the empress, the supreme ruler of broad [comedy],” while this writer had called her “as gifted a comic actress as we have in Austin today.”

With that kind of talent and skill, even Eddy’s biggest fans couldn’t begrudge her leaving to take that inevitable shot at the big time. But, alas, the Big Apple wasn’t as quick to recognize her comedic gifts (or dramatic ones, which Eddy also possesses in abundance) as Austin. She found herself spending less and less time onstage and more and more time taking on roles in life: nonprofit professional (at the Brooklyn arts center BRIC), spouse (to film actor-producer Macon Blair of *Blue Ruin*), and, as of Feb. 20, 2013, mother (to Buck). And that eventually led Eddy and Blair to decide they’d had enough time in NYC and should head back to the ATX.

And the return to Austin has also meant a return to the stage for Eddy. She’s already rejoined the Knuckleball Now for several shows, and this week she opens her first show with Physical Plant Theater since *Not Clown*, playing a mail-order bride dealing with a pair of knuckleheaded servants (played by Jeffery Mills and Michael Joplin) in *Everything Is Established*, a new play by Rude Mech Hannah Kenah. That gave the *Chronicle* a happy excuse to learn more about Eddy’s time away and how she feels being back, in Austin and onstage. The following interview was conducted by email.

Austin Chronicle: *You stayed in Austin almost a decade after you graduated from St. Edward’s and did a lot of performing. What were you feeling about the local theatre scene when you decided to leave? And what did you expect from the move?*

Lee Eddy: I was hopelessly in love with the local theatre scene when I left in 2008. It was my family. Not only did it fulfill my artistic needs, but it was my support base on a personal and emotional level. I learned from it: about the craft of theatre and also how to forge meaningful, deeply personal friendships. Goodness gracious, I’m tearing up just thinking about how much the theatre scene in Austin meant to me. This may be super granola, but it raised me into the adult I am today in a lot of ways.

But a couple of years prior to the move, I had a nagging “what if ...” in the back of my head. “What if you moved to another city? What if you really put your head down and focused on supporting yourself purely through acting? What if there’re opportunities outside of Austin that you are missing out on?” I had to follow that “what if” because I knew it wouldn’t stop otherwise and I would feel disappointed in myself for not following that urge.

Hindsight being 20/20, that nagging voice was my Ego. I felt I was in a bit of a rut – a wonderful rut, of course – I mean, I was performing and working constantly, but I felt stuck. And I think that Ego was all, “Psst. Hey. Let’s see what else is out there, eh?” Ego has a way of being very persuasive ... and very loud.

“Then Buck was born, and it was a no-brainer: We had to get to Austin. Priorities had shifted; we wanted a house, a retirement fund, and to be able to send our kid to a preschool that didn’t cost \$30K. And, oh yes, Austin was my artistic home. Boom.” – Lee Eddy

Meeting Macon was the extra push toward seeing what was on the other side of “what if.” Of course, I didn’t move to New York for a boy, because what levelheaded lady would do such a thing? I moved there because I wanted to see what was out there. And Macon was a delightful, handsome perk that was the extra nudge to set a date, put things in boxes, and take a chance. **AC:** *What did you end up getting out of your time away? (Besides a husband and a son – not that those aren’t important.)*

LE: Well, yeah. I got Macon, and later, Buck. Score!

But I also got a real smack upside the head: I had it great in Austin.

NYC is a tough place. It’s expensive, humanity is bursting out of its seams, there



is no such thing as quiet, the day-to-day navigation of the place can be exhausting ... and I didn’t have an artistic community to work with and lean on. I would have to build it from scratch. And I tried, I did some plays, I was a company member with Story Pirates and Peoples Improv Theater for a couple of years. I went to auditions, but I wasn’t making the types of connections I wanted. Nothing measured up to Austin.

On top of that, I had to get a for-real day job so I could afford Brooklyn and – lo and behold! – I was really good at it. It felt good to make money, to pay off debts, and it was

ment fund, and to be able to send our kid to a preschool that didn’t cost \$30K. And, oh yes, Austin was my artistic home. Boom.

AC: *You’ve been back here five months. What’s changed in terms of how you see the city and its arts scene? Do you feel that you fit in here the way you did 10, 15 years ago?*

LE: In Brooklyn, it was apparent that Austin is a major contender on the national arts radar. My ears would perk up when Brooklynites would mention the Rude Mechs or Fusebox Festival, filmmakers PJ Raval or Kat Candler, in casual conversation. I would audibly sigh when someone would say they were going to SXSW or OOB [Out of Bounds Comedy Festival]. Being away and hearing my Austin spoken about in such glowing ways, it drove home what I rediscovered after I moved to NYC: Austin is an awesome place.

Coming back, I feel like a person who left a coat on a chair in a packed restaurant with a long line outside. There’s a feeling newcomers aren’t welcome, that they’re fucking up everything, so I have this defensive reaction to point at my coat on the chair and say, “No! No! It’s okay. I was here before. There’s my spot! See?! I left my coat there, I’m just going back to my saved seat is all.” Then sneaking in Macon and Buck behind me.

That’s not the case with the arts scene here. It’s been incredibly welcoming. Even before we announced our decision to move back, I was constantly asked when I was coming back by friends and colleagues.

Where my “place” is in it is something I’m figuring out, but I couldn’t tell you what my “place” was in it 10, 15 years ago.

What’s different is I have a husband and a toddler now, so I’m not able to do the late-night bull sessions or spend evenings see-

ing plays or improv – places and situations that breed creation and projects. Even responding to emails and texts takes some effort. But I don't have a feeling that I have to point at a coat and claim a seat. My seat was saved and kept warm, to follow this very bad metaphor.

(Oh, and it's harder to get an improv slot. In '08, there were maybe a dozen troupes in all. Now there's at least a couple hundred. Improv 'sploded while I was away.)

AC: You've really dived back into the stage scene quickly. You've already been performing with your old comedy group, and now you're working on a play with some of your old friends and colleagues. What have you felt getting back onstage with those folks?

LE: FUCKING. GREAT. Getting back in with the Knuckleball Now guys has been tremendous. Doing improv with these guys is such a huge heart warmer – they're so freaking positive and fun and talented as heck. And then getting to work with Joplin and Mills on this play?! I mean, these guys are my brothers. I love them so much, unconditionally. They've seen me at my worst, they've been players in some of the best moments in my life ... and now my first play back in a city I love is with two of my closest and best of friends? Hot damn. I should've moved back sooner.

AC: In this new play, what are you enjoying most about the role you play, and what are the biggest challenges? Is this a role you could have seen yourself in five years ago?

LE: Hannah Kenah is one of the most positive directors I've worked with. She laughs at everything, and every note starts with, "You're doing this great, how about you try this now to see what happens?" It's incredibly comforting because, to be honest, I'm really scared. My confidence is shaken: It's been five years since I've done an honest-to-goodness play, and I've somehow created this pressure for myself to prove that I still got "it." (I don't know what "it" is, but I gotta show that it is there still.) So I think that's my biggest challenge.

Packed on top of that, I'm the straight character in this absurd world Kenah's created. Straight man isn't in my wheelhouse. And playing straight to Joplin and Mills' characters is hard. I'm constantly breaking character, snotting myself with laughter, trying to keep control of the berserk situations and the trajectory of my character – goodness gracious, it's hard work.

Could I have seen myself doing this role five years ago? 2008 Lee Eddy Ego says, "Heck yeah. No sweat. I got this." 2010 Lee Eddy Ego is too busy thinking about how to escape Brooklyn. 2015 Lee Eddy Ego says, "Oh god, I hope I don't suck."

AC: You've started teaching theatre to young people. What are some of the important things you've gotten out of doing theatre in Austin that you want them to learn?

LE: Surround yourself with people that you love and who love you back. Take risks. Fail hard. Try again. If you've followed these steps right, you're gonna be OK. ■

Everything Is Established runs Feb. 6-21, Thu.-Sat., 8pm, at the Off Center, 2211-A Hidalgo. For more information, visit www.physicalplant.org.

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The good news is that last week Republican congresswomen stood up to their male colleagues over a federal 20-week abortion ban that would only give a rape exception to the 32% of rapes that are reported to the police. The bad news is that apparently there aren't enough pro-choice Democrats left to screw in a lightbulb, much less block an anti-abortion bill.

We are a handful of Republican women away from a federal ban on a woman's right to choose, y'all. Send your grandmother a thank-you card. Write a graduation check to your niece in Campus Open Carry. Look up that sixth-grade teacher who taught you evolution was just a hotly contested theory. They all know how many rapes go unreported, and why. It's not a statistic for us; it's our friends' stories, our sisters' stories, our moms' stories. Our stories.

Women's stories change minds. Just ask Catholic congressman Tim Ryan (D-Ohio), who swelled the ranks of the pro-choice Dems by one last week. In his op-ed explaining why, Ryan simply cited women's stories, which he apparently listened to. As he now understands it, "There are too many scenarios, too many variables, and too much complexity for pregnancy to be anything but a personal decision."

Women's stories are the best tools we have for establishing women's personhood. So, how do we get people to listen?

As I type this, men are expressing their disgust over the all-female reboot of *Ghostbusters*; higher up the brow, a friend in an Ivy League MFA program fields questions from the next generation of blue-chip writers about why she keeps writing about women. And somewhere in between, there's **Lorelei Linklater**.

Lorelei Linklater was my favorite thing about *Boyhood*. The director's daughter played main character Mason's older sister, **Samantha**, from age 9 to 21. In the first half of the film, she burns and bristles onscreen,

like bossy 9-year-old girls do before the world convinces them to feel embarrassed for existing. She reminds me of that childhood friend who always got to play Madonna when we all sang "True Blue" together. Samantha runs the world; when her family has to move, she tells a friend to email her everything that happens in their Girl Scouts troop, because "You're their leader now."

I was disappointed when, about an hour into the film, her character seemed to fade. I've read numerous interviews with Linklater *fille* that help explain why. As an outgoing little girl, she'd begged her dad to let her participate in the 12-year filming project. Props to Rick for being a Cool Dad and all, but it's safe to say most 9-year-olds wouldn't understand the scope of such a commitment. A

few years into the project, Lorelei asked to be cut out of the film, perhaps even killed off. She says she was depressed for a few years, but later recovered her good feelings about the film — though she never burns as brightly in it again.

When she saw the film in college — where she's still a student — she cried all the way through it. In a **Texas**

Standard interview that recently aired on KUT, she acknowledged that seeing her most awkward stages of adolescence onscreen was "mortifying," but went on to say she was bothered by "other things, too ... I don't know, gender roles?"

She brings up one conversation between Mason and a girl from his eighth-grade class. The girl, who is gutsy and kind, slows her bike to a roll next to Mason, who is a little bemused by her friendliness and exploratory flirting. When she sees that Mason is reading Kurt Vonnegut's *Breakfast of Champions*, she says, "I think my older brother likes him."

Lorelei gets a strange note in her voice talking about it. "I don't know, that just kind of struck me as, like, 'Kurt Vonnegut is for boys.'"

And I personally love Kurt Vonnegut, he's one of my favorite authors." She struggles for words: "That may not sound like it makes any sense."

It makes perfect sense to me. I read and loved Kurt Vonnegut in eighth grade. Either my older brother recommended it to me, or my older sister left a school copy of *Slaughterhouse-Five* lying around. I was a shameless reader of other people's carelessly butterflied books, from Stephen King to Shirley Jackson to *Sweet Valley High*. There is something strangely painful to me in the idea of a girl telling a boy what her brother likes to read. I guess what I'm saying is, any girl who gives a shit what her brother reads is reading the same things and forming her own opinions about them.

It's not the only time in the film Linklater fails to imagine a girl could have tastes or interests of her own. In one of Samantha's last scenes, a private conversation between Samantha and Mason's girlfriend, Linklater telegraphs to the audience that even though she's a college student living it up at UT, Samantha has nothing to say for herself, instead bubbling over with excitement to share what her boyfriend of three months is studying.

Apparently Linklater thinks "girl talk" is when co-eds get together and gab like PTA moms about their boyfriends' majors. No word on what Samantha — you know, the character we've known since the age of 9? — cares about. (Her endorsement of dorm life? "I've never seen so many cute guys in one place before.") As for Sheena, her character is a walking pair of cheekbones whose preference for another guy over Mason will soon confirm this viewer's suspicion that her true purpose was to provide perfectly dewy lips and expensive-looking blow-outs for Mason to photograph.

I get it, and I'm sure Lorelei does, too; *Boyhood* is about boyhood. There were films about girlhood too last year, including Céline Sciamma's *Girlhood* and Lukas Moodysson's exhilarating **We Are the Best!**, which gives its ferocious trio of heroines every drop of personhood denied Samantha. Neither is making much of a splash this awards season. Wonder why.

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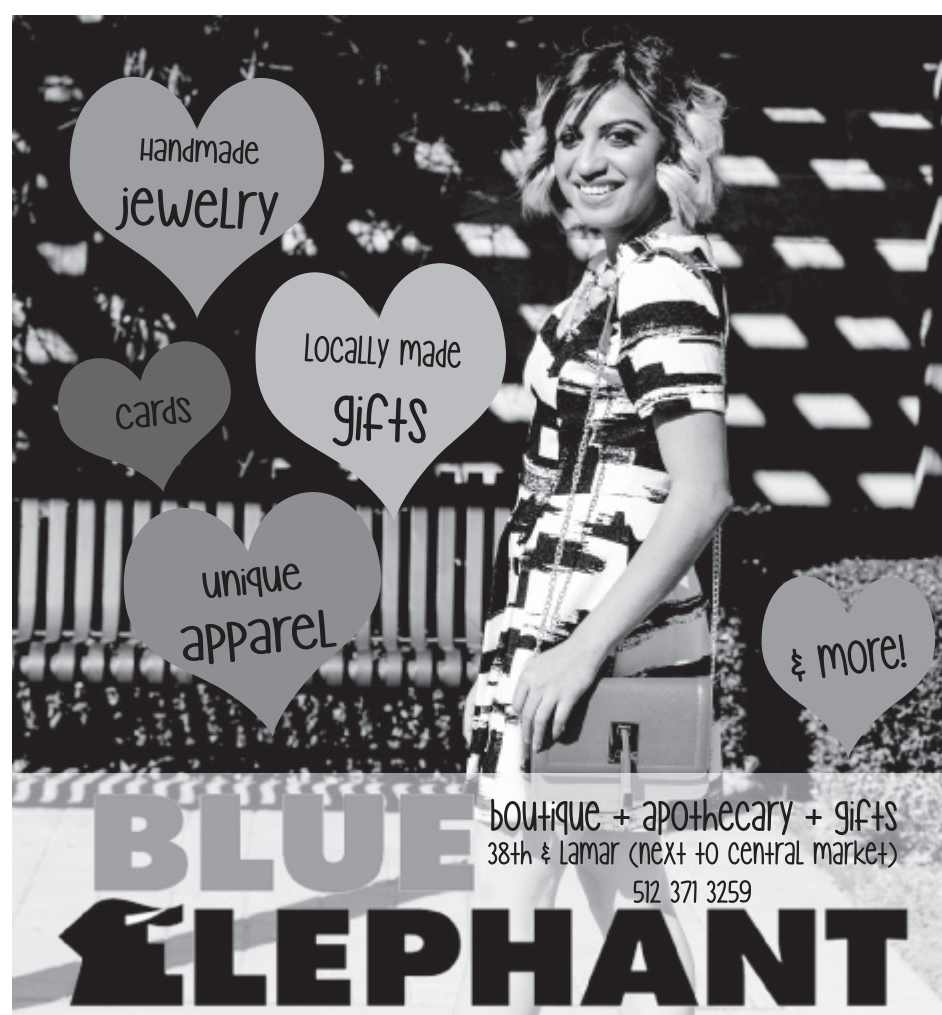
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ARTS LISTINGS

Dug Up and Fed Up

In *Thr3e Zisters*, Salvage Vanguard disinters Chekhov's famous siblings in a beautiful, fascinating, cutting way

BY ELIZABETH COBBE

So many things about *Thr3e Zisters* are remarkable. The cast is, without exception, talented and great to watch. Guest director Yury Urnov makes use of the deep but narrow Salvage Vanguard Theater space inventively in this story about the resurrection of the three sisters from Russian writer Anton Chekhov's play of the same name. Urnov is aided by la Enstera's fascinating set design and Natalie George's lighting.

It's curious that playwright Lola Pierson writes in her program notes that much of American theatre feels "slightly removed," because *Thr3e Zisters* comes across, in sum, as cutting, surprising, engaging, and more than slightly removed. It vacillates between pure sensation – the men dragging their weighed-down sled across frozen tundra, the three re-animated sisters bickering from window to window, or actor Robert Matney



THR3E ZISTERS
Salvage Vanguard Theater,
2803 Manor Rd.
www.salvagevanguard.org
Through Feb. 14
Running time: 1 hr., 5 min.

nervously munching on a pickle – and critical commentary that's so intellectual as to require a bit of prior knowledge to fully appreciate.

The story is perhaps intentionally disjointed. Three men from Chekhov's play exhume the sisters Olga, Irina, and Masha with the idea of capturing and thereby owning their ideal women, but things don't go as they hope. There's the

sense from the sisters that all this has happened before. In some scenes, the characters revert to a literal translation of the original Russian dialogue, which is as bizarre as it is poetic. The cerebral exploration of Chekhovian acting technique and literary style is balanced roughly with a gut-level dig at the portrayal of gender in classic literature and how or if women are granted a voice.

It's a beautiful, fascinating play. It is not an easily accessible zombie fest for mass audiences, but for those who have some

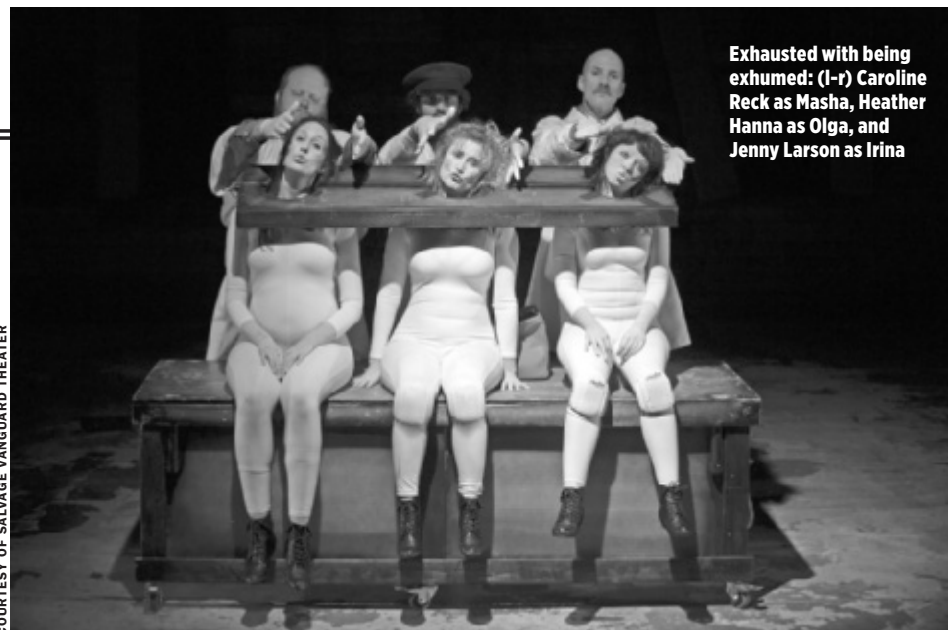
experience with Chekhov, it's a gripping master's thesis on the survival of Chekhov's female characters. If you can, try to read *Three Sisters* before you go. Bonus points for reading it in the original Russian.

The performances are strong enough to deserve a second mention. The roles of the sisters are cast well – Heather Hanna as Olga, Caroline Reck as Masha, and SVT Artistic Director Jenny Larson as Irina – and the actresses prove themselves to be a great ensemble. Their physical work is very interesting, and whatever Reck's personal health

regimen is, we should probably all adopt it, because she is terrifically nimble and dynamic for someone in her third trimester. The gentlemen of the cast also perform well; Noel Gaulin's physicality is always eye-catching.

And I commend Matney again for the pickle-eating. Eating a pickle is not intrinsically interesting to me, but I can honestly say that I could watch Robert Matney eat a pickle, or summarize Chekhov, or debate a return to Moscow, for even longer than the 65-minute runtime of *Thr3e Zisters*. His patience with awkward moments is lovely.

COURTESY OF SALVAGE VANGUARD THEATER



Exhausted with being exhumed: (l-r) Caroline Reck as Masha, Heather Hanna as Olga, and Jenny Larson as Irina

THEATRE

OPENING

THE TRUE STORY OF BONNIE & CLYDE Crank Collective bring to the stage what they're subtitled "A Mostly Honest Musical," wherein those two star-crossed (and eventually bullet-riddled) lovers who robbed banks during the Great Depression get a tuneful treatment, courtesy of writer John Cecil, a vigorous cast, and a live band. Feb. 5-14. Thu.-Sat., 8pm. City Theatre, 3823-D Airport, 512/524-2870. \$10-20. www.crankcollective.wordpress.com.

THE PANZA MONOLOGUES Teatro Vivo presents Virginia Grise and Irma Mayorga's trenchant gathering of voices, here directed and performed by Florinda Bryant and Deanna Deoloz with Eva McQuade. Feb. 5-21. Thu.-Sat., 8pm; Sun., 2pm. Mexican American Cultural Center, 600 River, 512/474-6379. \$14-20 (pay what you wish, Thursdays). www.teatrovivo.org.

☆ **BEDPOST CONFESSIONS: SOCIAL MIXER** Meet, mix, and mingle with all of the bad-ass people – the performers, producers, interpreters, sponsors, and audience members – who make the growing BedPost community what it is. Also, live music from MJ Torrance and vinyl manipulations

by that DJ Kid Gorilla. (Note: This party's at Dozen Street, so you get to viddy the glorious Stefanie Distefano peacock mural, too.) Thu., Feb. 12, 7-10:30pm. Dozen Street, 1808 E. 12th. \$5. www.bedpostconfessions.com.

LOVE LETTERS A.R. Gurney's classic two-character play explores the lives of a free-spirited, unstable artist and a dutiful lawyer-turned-politician. Directed by Gary Payne for the Paradox Players. Feb. 6-22. Fri.-Sat., 8pm; Sun., 3pm. First Unitarian Universalist Complex, 4700 Grover Ave, 512/744-1495. \$20 (\$15, seniors; \$10, students). www.paradoxplayers.org.

SHE STOOPS TO CONQUER Oliver Goldsmith's comedy of mistaken identities has delighted audiences for over two centuries; see what it can do here, under the direction of Don Toner and Lara Toner-Haddock for Austin Playhouse. Feb. 13-March 8. Thu.-Sat., 8pm; Sun, 5pm. Austin Playhouse, 6001 Airport, 512/476-0084. \$28-\$35 (students, half-price; seniors, \$3 off).

CLOSING

CHANGELINGS Playwright Reina Hardy's new drama conjures a magical realm beneath the very foundations of Austin, blending fantasy and adventure to create "an entertaining yet unnerving pop mythology." This world premiere presentation of humans falling athwart the machinations of the Unseelie Court is directed by Rudy Ramirez for the Vortex, integrating

puppetry, acrobatics, and original music. Through Feb. 7. Thu.-Sun., 8pm. The Vortex, 2307 Manor Rd., 512/478-5282. \$10-30. www.vortexrep.org.

ONGOING

FRONTERAFEST Yes, this year's Long Fringe offerings are over, but the 22nd annual theatrical smorgasbord of local productions – Comedy! Drama! Dance! Improv! Performance art! Diverse shenanigans! – continues its slate of 25-minute-long Short Fringe presentations each night (Tue.-Sat., 8pm) at Hyde Park Theatre (511 W. 43rd). Not only that, but it's time for Mi Casa Es Su Teatro (Sat., Feb. 7) for which Paper Chairs' Elizabeth Doss and Lisa Laratta have curated 14 pieces set in four walkable locations in the Cherrywood neighborhood – featuring Sarah Saltwick, Adam Sultan, Wiley Wiggins, Kelli Bland, and others, all working the theme of "Feedback." See the FronteraFest website for details. www.fronterafest.org.

PICASSO AT THE LAPIN AGILE Steve Martin's perennially popular play about a "poignant and surreal" meeting between Albert Einstein and Pablo Picasso in a cafe in Paris (circa 1904) is brought to life by your friends at Present Company Theatre. Directed by Stephanie Carll, with live music by Clifton Tipton of BLUESQUEEZEBOX. Note: RSVP required; see website for details. Through Feb. 15. Thu.-Sat., 8pm. Museum of Human Achievement, Springdale & Lyons, 262/880-6982. Donations accepted. www.presentcompanytheatre.com.

100 HEARTBREAKS Boyyyy howdy! Here's one hell of a shit-kickin' musical show about aspiring country singer Charlane Tucker who's been hitting dive bars across the U.S., trying to polish her act and find 100 men who will love and leave her – all to accumulate enough "country cred" to be taken seriously in Nashville. Written by Joanna Garner, with a fine honky-tonkin' cast directed by Jess Hutchinson. Bonus: Musical Director Peter Stopschinski. Through Feb. 10. Sundays & Tuesdays, 7:30pm. Extra Valentine's performance: Sat., Feb. 14, 7pm. The Sahara Lounge, 1413 Webberville, 800/838-3006. \$15. www.100heartbreaks.com.

☆ **THR3E ZISTERS** See review, above. Through Feb. 14. Thu.-Sat., 8pm. Salvage Vanguard Theater, 2803 Manor Rd., 512/474-7886. \$20 and up (pay what you wish, Thursdays). www.salvagevanguard.org.

GO TO AUSTINCHRONICLE.COM
/calendar/arts
FOR MORE EVENTS AND INFO

AUDITIONS

AUDITIONS: WAITING FOR GODOT To be directed for City Theatre by Karen Sneed. Email for appointment, bring headshot and résumé. Feb. 8-9. Sun., 12:30-3:30pm; Mon., 6-9pm. City Theatre, 3823-D Airport, 512/524-2870. www.citytheatreaustin.org.

COMEDY

IN THE CLUBS

CAP CITY COMEDY CLUB 8120 Research #100, 512/467-2333. www.capcitycomedy.com.

ALL'S WELL WITH MAC AND JOE That's Mac Blake and Joe Hafkey, of course: those Jazz Cigarette guys, now filling each Tuesday at Cap City with loads of talented locals – so book your seats early. Tuesdays, 8pm. \$5-9.

MIKE E. WINFIELD You've seen this Winfield on NBC's *The Office*, right? Or caught him being introduced by David Letterman? Or you somehow just know he's hella funny? It's all true, and this weekend Duncan Carson opens for him. Feb. 5-7. Thu., 8pm; Fri.-Sat., 8 & 10:30pm. \$10-21.

COUNTRY COOL: TRISH SUHR, KAREN MILLS, AND LEANNE MORGAN Three headlining comedians with Southern roots – but necks not all that damned red – join forces to rock your Wednesday night as only truly funny ladies can. Wed., Feb. 11, 8pm. \$15-19.

COLDTOWNE THEATER 4803-B Airport, 512/814-8696. www.coldtownetheater.com.

THIS WEEK IN COLDNESS: Check out what's going on in the new year, from this down-the-

Everything is Established

What's the intrepid Physical Plant visiting upon this city now? Listen: "Two hapless servants are forced to contend with the arrival of their master's mail-order bride – after the master has suddenly passed away." This original comedy, written and directed by Hannah Kenah, features the ridiculously talented Lee Eddy, Michael Joplin, and Jeffrey Mills. (See p.32 for more.) Great waltzing Methuselah, it's gonna be one hell of a show!

Feb. 6-21, Thu.-Sat., 8pm. Off Center, 2211 Hidalgo. \$12-25. www.physicalplant.org.

\$\$ FOR CATS This week, San Marcos is the place. **Bobcat Pride Scholarship** needs your love. Put a cool kitten through college simply by laughing. Hysterically (see Sunday).

ON OUR GAYDAR

AFTER SOME REFLECTION Featuring the works of Jenny Granberry, Jaelah Kuehmichel, and Joe Sinness. *Closes Sun., Feb. 8. grayDUCK Gallery, 2213 E. Cesar Chavez, 512/826-5334. www.grayduckgallery.com/hidden/after-some-reflection.*

HAPPY HOUR WITH MS. WRIGHT The legendary Ms. Wright on the black & whites is a great way to kick off your weekend. *Thursdays and Fridays, 6-8pm. The Skylark Lounge, 2039 Airport. Free. www.fb.com/theskyllarklounge.*

INCLUSIVELY HUMAN AFTER-WORK SOCIAL

Legalize Human invites everyone, so invite your friends and plan to make some new ones. *First Thursdays, 6:30pm. Genuine Joe Coffeehouse, 2001 W. Anderson. www.legalizehuman.org.*

OUR CHILDREN OUR FUTURE

Anti-bullying session exploring the role of interfaith communities in ways to mitigating the phenom and its effects. Welcoming Schools' Kisha Webster and FreedHearts Ministries' Susan Cottrell (author of *Mom, I'm Gay*) lead the way. *Thu., Feb. 5, 7-9pm. First United Methodist Church, 1201 Lavaca. Free. www.hrcastin.org.*

THR3E ZISTERS A little gender twist on Mr. Chekhov never hurt no one. p.s. The sisters? Zombies, of course. *Thu.-Sat., through Feb. 14, 8pm. Salvage Vanguard Theater, 2803 Manor Rd., 512/474-7886. \$20. www.salvagevanguard.org.*

THIRST FURRSDAY Monthly array of performative oddities with your hosts, Attic Ted and late-night wrasslin' w/ Jools. *First Thursdays, 10pm. Chain Drive, 84 East Ave. (I-35 access road). Free.*

FIRST FRIDAY LADIES' NIGHT It's the first First Friday of the year! Lesbutante & the Boss present this Warehouse District eve for the grrrlz. *First Fridays, 9pm-1am. Highland Lounge, 404 Colorado. www.fb.com/thelesbutanteandtheboss.*

PACKING THE SAXON: GINGER LEIGH BAND Get your tickets now. Reserved seating for groups available. *Fri., Feb. 6, 9pm. Saxon Pub, 1320 S. Lamar. \$10. www.gleigh.com.*

HAVE YOU SEEN S.E.X. Let's talk about sex, baby ... or actually, let's listen to two sexperts talk about it: Sam Killemann, M.A. and "social justice comedian," and Karen Rayne, Ph.D., sex educator. *Fri. & Sat., Feb. 6-7, 9:30pm. El Tiempo Dance Studio, 2311 S. Congress, 512/243-5847. \$15. www.haveyouseensex.com.*

POO POO PLATTER: TRIXIE MATTEL What's the scoops? *RuPaul's Drag Race* Season 7 queen joins the poops. *Fri., Feb. 6, 10pm-2am. Elysium, 705 Red River. \$12, \$8 advance. www.fb.com/poopooatx. www.fb.com/trixiemattelfanpage.*

BIG GAY BRUNCH: #HEARTBEATS Let some nice, fresh-squeezed OJ wash down all that DJ Deftone and hostess Cupcake. *Sat., Feb. 7, 11am-3pm. 219 West, 612 W. Sixth. \$10 or less a la carte menu. www.fb.com/abcdevents.*

WOMEN & WEALTH How do you think the Bo\$\$ got to be the boss? By making wise financial decisions, we bet. Come to this free session presented by Amy Ford, Christi Dreier, and Lesbutante & the Bo\$\$\$. Free? Now, how they gonna make any money offa that? *Sat., Feb. 7, 2pm. The Gatsby, 708 E. Sixth. Free. www.fb.com/thelesbutanteandtheboss.*

GRAMMY VIEWING PARTY Will Sia face the audience and the music? Or just hire Lena Dunham to play her on TV? Watch it with your pals at Rain. Also, look out for Bobby Cook's raffle. *Sun., Feb. 8, 5pm. Rain on 4th, 217 W. Fourth, 512/494-1150. Free.*

GRAMMY PARTY IN SM Come early before Drag Out Funny (8pm at the Marc) and watch along with friends to see who shows up in what on the red carpet, then who wins what at "music's biggest night." *Sun., Feb. 8, 5:30pm. Stonewall Warehouse, 141 E. Hopkins, San Marcos. www.fb.com/stonewallwarehouse.*

TGQ SOCIAL - XI Find trans community and your trans tribe all across the whole darned rainbow spec-



trum. Free and confidential testing via ASA available. *Sun., Feb. 8, 6-9pm. Butterfly Bar at the Vortex, 2307 Manor Rd. www.fb.com/tgqsocial.*

DRAG OUT FUNNY! Lipstick & 'Staches is the theme, and lipschstick and mash-ups are queen. All of this mayhem benefits the Bobcat Pride Scholarship fund. *Sun., Feb. 8, 8pm. The Marc, 120 E. San Antonio St., San Marcos, 512/757-5443. themarcsm@gmail.com, www.fb.com/bobcatpridescholarship.*

PLANET FABULOUS Karaoke's grand dame is back and at the Bear. *Sundays, 9pm. The Iron Bear, 121 W. Eighth. Free. roger@theironbear.com.*

UNPLUGGED #RainLIVE sponsored by therepublic continues with Lisa Marshall, Phil Dutra, and Johnny Holden. *Sun., Feb. 8, 9pm. Rain on 4th, 217 W. Fourth. Free. www.fb.com/philutramusic, www.fb.com/lisamarshallmusic1, www.fb.com/johnny.holden.3.*

SUPER SUNDAYS W/ ADORE DELANO Join special guest, Adore Delano from *RuPaul's Drag Race*. *Sundays, 10:30pm. Oilcan Harry's, 211 W. Fourth. Free. www.fb.com/adoredelanoofficial.*

WOMEN VOTE Ann Rostow chats about marriage equality. *Mon., Feb. 9, 5:30-7:30pm. Chez Zee, 5406 Balcones, 512/454-2666. www.fb.com/womenvoteaustin.*

STONEWALL DEMOCRATS HAPPY HOUR Mix and mingle with the Stonewall Dems and other politically curious creatures. *Second Wednesdays, 6-8:30pm. Brass House, 115-B San Jacinto. www.stonewallaustin.org.*

PRINCE OF HEARTS BY BUTTER & JAM A Prince jam featuring Dozens' dozens/cast of characters. *Wed., Feb. 11, 9pm. Dozen Street, 1808 E. 12th. \$10 suggested donation. www.fb.com/dozenstreet.*

BEDPOST CONFESSIONS MIXER Get up close and personal with the BedPosters with a soundtrack of MJ Torrance and DJ Kid Gorilla. *Thu., Feb. 12. Dozen Street, 1808 E. 12th, 512/554-7508. \$5. sara@ohhenryevents.com, www.fb.com/bedpostconfessions.*

HO-RIZON

JOHN WATERS AT ACL LIVE The man, the myth, the monster who brought the steez to the sleaze. Do not miss. *Mon., Feb. 16, 8pm. ACL Live at the Moody, 310 W. Willie Nelson Blvd. \$40-60. www.acl-live.com.*

BENT QUEER ART SHOWCASE The main queer art event during SXSW. *Opening party: Sat., Feb. 21, 7-10pm; show runs through March. Romani Gallery, 1900 E. 12th. Free. www.fb.com/theromanigallery.*

AUSTIN INTERNATIONAL DRAG FESTIVAL Keep checking the URL for updates. *Fri.-Sun., May 1-3, 2015. A variety of Downtown venues (stay tuned for details). \$99-198. www.austindragfest.org.*

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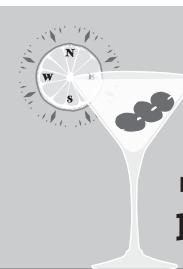


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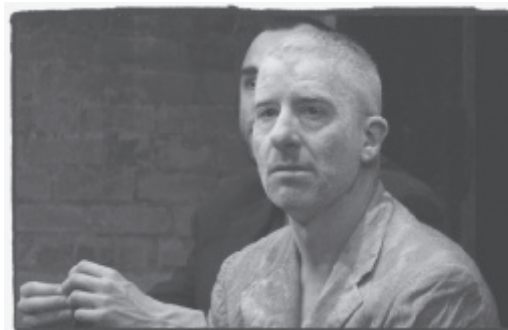
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HUBBARD STREET DANCE CHICAGO

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With dances by Czech choreographer Jirí Kylián and Spaniards Nacho Duato and Alejandro Cerrudo, Hubbard Street Dance Chicago offered what you might visualize as a contemporary-dance “L” map: three lines, with distinct routes, all working within the same system and connecting at a stop called Nederlands Dans Theater, the Dutch company where each danced and choreographed at some point during his career. As performed by the youthful dynamos of Hubbard Street, the five works displayed roots in a contemporary, grounded version of ballet (its line and aplomb intact) and ranged from ceremonial to intimate to absurd.

Duato, who danced at NDT before becoming director of Spain’s Compañía Nacional de Danza, was represented in “Gnawa,” a 2005 work for eight male-female couples. It’s one of those ballets that depicts an invented ritual, inviting us to reflect on the strangeness of our own social rites, but in “Gnawa,” a tribal or provincial interpretation is smartly undercut by sophisticated costumes by Modesto Lomba: black gowns for the women, gold pants for the men. In Duato’s characteristic arrow-swift and supple movement, the dancers offered precision as though it was an hors d’oeuvre, passed with Champagne. The year “Gnawa” premiered was the same year that Cerrudo joined Hubbard Street, after dancing with NDT2 (NDT’s troupe for early-career dancers) and before becoming Hubbard Street’s resident choreographer. In his “Cloudless” (2013), Ana Lopez and Jacqueline Burnett explored the possibilities of eight limbs and two perceptions to music from Nils Frahm’s album *Felt*, which Frahm recorded by placing microphones inside the piano and playing, using the damper, late at night. The lighting remained low, but the mood switched to jubilant for Cerrudo’s “Pacopepepluto” (2011), a trio of inventive solos in which men, often with bare, chiar-



COURTESY OF TODD ROSENBERG PHOTOGRAPHY

oscuro-ed backs to the audience, bounded and preened through Dean Martin songs. The two works by Kylián, whose three-decade tenure at NDT as artistic director and resident choreographer ended in 2009, held up as the most experimental on the program. In “Sarabande” (1990), six men fall from the hems of empty, hoop-skirted gowns, which hover above the stage, and explore, as though from an alien planet, what it is to be men: screaming, running, panting, and hiding inside their T-shirts. A different kind of exploration occurs in “Falling Angels” (1989), as eight women jut, wiggle, and slice to Steve Reich’s “Drumming: Part 1,” playing with contained momentum. Only here did the Hubbard Street dancers come up short in presence, but if I began to waver, soloist Jessica Tong brought me back, her eyes arresting with the same sharpness as the angles of her knees, elbows, hips. I noticed, during bows, that she was also the one wearing the reddest lipstick. — Jonelle Seitz

road-from-that-burger-joint hotbed of comedy: **Fifty Nifty** Improv from the horrors of American tourism. *Thu., 8:30pm. \$5. The Hustle Show* Sketch? Sketch! *Thu., 10pm. \$5. Movie Riot* They’re making up movies, totally improvised, and they’re handing out free margaritas and candy. *Fri., 7pm. \$5. Bad Boys*, featuring good improv by boys who are, well, *not all that socially passive*, let’s say. Now with **Patio Talk**. *Fri., 8:30pm. \$5. Stand-Up Live* Good comic walks into a bar, **Danny Palumbo** throws him (or her) onstage. *Fri., 10pm. \$5. A Brief History of Murder* Violence-riddled, blood-soaked, homicide-friendly comedy sketches from these perennial ColdTowne perps. *Sat., 8:30pm. \$5-8. The Frank Mills* and their smart, character-driven improv, with the sketchers of **Midnight Society**. *Sat., 10pm. \$7.* Also, enjoy the latenight antics of **Highdeas** *Sat., 11pm. \$5.* Aaaaand don’t forget the rest o’ the week, with **Oh, Science!** on Sundays and **Miller and Purselley** on Wednesdays and — yes, check the website!

ESTHER’S FOLLIES 525 E. Sixth, 512/320-0553. www.estersfollies.com.

FOLLIES IN LOVE Musical comedy skits, magic, and a **political satirical revue** with the bustling backdrop of Sixth Street on view through the stagefront window! **So many rollicking send-ups** in this month’s fresh, Valentine-tinted line-up. Check out the Republicans’ “Obamian Rhapsody,” the

“Family Feud” *mishegoss* of the Bushes versus the Clintons, the spot-on send-up of Match.com and its attendant fumbblings through the ether. Bonus: the large-scale wonders and arch antics of magician **Ray Anderson**, featuring his new “Eclipse” illusion. Reservations recommended. *Thu., 8pm; Fri.-Sat., 8 & 10pm. \$25-35.*

THE HIDEOUT THEATRE 617 Congress, 512/476-0473. www.hideouttheatre.com.

IT’S ... HIDEOUTRAGEOUS! Yes, the Hideout’s been around for a while, now — but goodgawdamighty they’re fresher than ever: **The Threefer** *Three* improv troupes, yes. *Thu., 8pm. \$5. Free Fringe* Just about *anything* goes, because yes. *Thu., 10pm. Free. Fancy-Pants Mashup* Look sharp, feel sharp; feel sharp, you are sharp. *Fri., 7:30pm. \$5. The Big Bash* Some of the best performers in town invite you to this party on the stage. *Fri., 8pm. \$15. Pgraph Presents* Now playing: **Parallelogramophonograph** and **The Intentions**. *Fri., 10pm. \$10. One Small Step* In space everyone can hear you improv. *Sat., 6pm. \$10. Wanderlust* Improvised tales of travel, love, and longing. *Sat., 8pm. \$12. Maestro* A whole stage-full of wild imps, battling for victory. *Always* recommended, especially if it’s your first time seeing live improv. *Sat., 10pm. \$12. The Weekender* Student showcases, veteran vehicles, and more. *Sun., 8pm. \$5.*

INSTITUTION THEATER 3708 Woodbury, 512/895-9580. www.theinstitutiontheater.com.

IT’S ... INSTITUTIONAL! Mmmmmmwah! It’s time for the Institution’s annual **LOVEFEST**, baby! Tonight: Improvised love stories, directed by **Clifton Highfield**. *Fri.-Sat., 8pm. Through Feb. 14. \$10 (\$16 per couple).* **Hurly Burly** The award-winning burlesque show directed by **Jayme Ramsay** and **Marc Majcher** returns with a naturally naughty cast for your improv tillation. *Fridays, 10pm. Through March 27. \$10. Monologue Jam* Competitive solo improv. *Sat., Feb. 7, 10pm. Free. Imprompt-Two* Improv duos, two by two. *Sun., Feb. 8, 7pm. Free.*

NEW MOVEMENT THEATER 616 Lavaca, 512/788-2669. www.newmovementtheater.com.

IT’S ... SUBTERRANEAN! Ah, it’s the *underground* space Downtown, swarming with improvisers and stand-up comics and so on, and this is what they’ve got going on: **Student Union** Beware, teachers! *Thu., 7:30pm. Free. Lights Up Three* improv troupes! *Thu., 8:30pm. \$5. Block Party* Comedy open mic, hosted by **Terance McDavid** and **Yusef Roach**. *Thu., 9:30pm. Free. Crepes Suzette* In which **Megan Simon** and **Stephanie Pace** improv their socks off. Ah, *figuratively*, probably. *Fri., 8pm. \$5. Classified: I’m a Monster* This is sketch comedy about ... The Mothman? That cryptozoological creature outta West Virginia? You bet your sweet cocoon it is. *Fri., 9pm. \$5-7. Plugged: Neverending Comedy Contest* *Fri., 10:30pm. \$5. Taken Seriously* Half sketch, half improv, all comedy. *Sat., 7:30pm. \$5. Bad Example* Oh man, this is some skeh-eh-etch comedy right here. *Sat., 9pm. \$7-10. The Megaphone Show* True stories, truthfully told and then twisted beyond redemption. *Sat., 10:30pm. \$5.* And, yessss, the **Opposites** return to bedevil their old Wednesday night slot! See website for more.

VELVEETA ROOM 521 E. Sixth, 512/469-9116. www.thevelveetaroom.com.

FRIDAY LATENIGHT **Avery Moore** showcases some of the best stand-ups working toward the blue end of the spectrum. *Fridays, 11pm.*

CHRIS MATA Dig it: Mata’s performed at the New York Underground Comedy Festival, Boston Comedy Festival, Latino Laugh Festival, overseas for the troops, and was *11pm. \$10.*

BUT WAIT – THERE’S MORE!

ADAM DEVINE C’mon, *you* know: from **Comedy Central’s Workaholics**, right? And his sketch group **Mail Order Comedy**, too. And a whole bunch of other up-and-coming projects. Catch a bit of the Devine here tonight. *Tue., Feb. 10, 8pm. Paramount Theatre, 713 Congress, 512/472-5470. \$38-68. www.austintheatre.org.*

☛ **SHIT’S GOLDEN** **Chris Tellez** hosts this pre-Valentine’s stand-up showcase, featuring some of the city’s funniest comics: **Maggie Maye**, **Danny Palumbo**, **Mike Wiebe**, **Bryson Brown**, **John Buseman**, **Sam Harter**, **Joe Staats**, and **Nate Sinclair**. Bonus: new video sketch from **Voltaic Video** and **Stag Comedy**. *Thu., Feb. 12, 7pm. Spider House Ballroom, 2906 Fruth, 512/480-9562. \$5 (\$2, students). www.spiderhousecafe.com.*

DANCE

LOOKING FOR DANCE CLASSES? Swing? Ballet? Tango? Pole-dancing? We’ve got a myriad of classes listed online, all manner of schools waiting to get your feet firmly on the floor to joyful moves.

REFUGIA UT’s **Department of Theatre & Dance** presents this new work by the acclaimed **Moving Company** ensemble from Minneapolis. Composed in five chapters, Refugia explores humanity’s constant state of passage — geographically, emotionally, and physically, across ultimately fabricated borders. See p.30 for more. *Feb. 12-15. Thu.-Fri., 7:30pm; Sat., 2 & 7:30pm; Sun., 2pm. B. Iden Payne Theatre, 300 E. 23rd. \$15-25.*

LA CRÈME DE CABARET This bimonthly hurly-burly series brings you the latest and greatest in burlesque, comedy, dance, music, sideshow, aerial arts, and more. *Sat., Feb. 7, 7 & 8:30pm. The HighBall, 1142 S. Lamar, 512/383-8309. \$15-30. www.thehighball.com.*

CLASSICAL MUSIC



AUSTIN SYMPHONY ORCHESTRA: KAREN GOMYO The celebrated lady performs **Jean Sibelius’ Violin Concerto in D Minor** on a **312-year-old Stradivarius**, and that’s not all this **Peter Bay**-conducted night has in store for you. *Fri.-Sat., Feb. 6-7, 8pm. Long Center for the Performing Arts, 701 W. Riverside, 512/457-5100. \$12-75. www.austinsymphony.org.*

THAT’S AMORE: AN EARLY VALENTINE **Texas Early Music Project’s** opera troupe presents a pastiche of music from Italian operas by Cavalli, Cesti, Handel, and Vivaldi in a rom-com created just for our time. Oh, the passion! The jealousy! The love! Will there be a happy ending? *Feb. 7-8. Sat., 8pm; Sun., 3pm. First Presbyterian Church, 8001 Mesa, 512/377-6961. \$30 (\$25, seniors; \$5, students). www.early-music.org.*

VISUAL ARTS

EVENTS

ART ON THE EDGE: THE BLANTON’S GALA AFTERPARTY Tonight, fancy it up for a good cause: Join Austin’s tastemakers, young professionals, and community leaders in this lively black-tie event celebrating the life-enhancing power of art. With live music by **Memphis Train Revue**, drinks and noms, a snazzy photobooth, and — need we add — plenty of masterful works to feast your eyes on. *Sat., Feb. 7, 8:30pm. 200 E. MLK, 512/475-6013. \$100. www.blantonmuseum.org.*

PRINTAUSTIN: PRINTEXPO Here’s the perfect environment in which to check out Big Medium’s “The Contemporary Print” show, as PrintAustin presents **BinFest** — a sale of local prints for purchase — **live printmaking demos**, product showcases, and other events right there in the gallery-packed Canopy compound. *Sat., Feb. 7, noon-6pm. 916 Springdale, 512/289-8186. www.printaustin.org.*

☛ **WOMEN & THEIR WORK: EXPERIMENTAL PRINTMAKING** These are some experimental techniques that succeed with subtle, almost eerie beauty. Intaglio printing on leaves, on feathers, on a variety of delicate ephemera? Houston-based **Ann “Sole Sister” Johnson** presents and discusses examples of her process. Recommended. *Thu., Feb. 5, 6pm. 1710 Lavaca, 512/477-1064. www.womenandtheirwork.org.*

OPENING

CAMIBA ART: FLOW This four-person exhibition features art by **Paul Booker**, **Andrea Pramuk**, **Nicola Parente**, and **Misha Penton**, who use a wide array of materials and techniques for depictions of gliding, drifting, trickling, seeping, swirling, sweeping, swarming, cascading, dripping, drizzling, spilling, creeping, blowing, billowing. Opening reception: *Fri., Feb. 6, 5:30-8:30pm. Exhibition: through March 27. 2000 E. Sixth. www.camibaart.com.*

PUMP PROJECT: SOFT WAX New work by **Adam Crosson**. Reception: *Fri., Feb. 6, 7-10pm*. Exhibition: *through Feb. 28. Wednesdays & Saturdays, noon-5pm*. 702 Shady. www.pumpproject.org.

WALLY WORKMAN GALLERY: PATRICK PUCKETT New works by the popular painter, now filling the gallery with large canvases and works on paper in his second solo show at this elegant Westside venue. Reception: *Sat., Feb. 7, 6-8pm*. Exhibition: *through Feb. 28. 1202 W. Sixth, 512/472-7428*. www.wallyworkmangallery.com.

CLOSING

BUTRIDGE GALLERY: WPA'S MULTIPLE ORIGINALS This 19th annual exhibition from the **Women Printmakers of Austin** features many different printmaking styles and techniques, including woodcuts, silkscreen, etchings, lithographs, and other traditional print media. *Through Feb. 11. 1110 Barton Springs Rd., 512/974-4000*. www.womenprintmakers.com.

GALLERY SHOAL CREEK: KOICHI YAMAMOTO + KAREN KUNC + SARAH AMOS Works by these three internationally acclaimed printmakers are featured in conjunction with that excellent program called, yes, *PrintAustin*. *Through Feb. 12. 2830 E. MLK, 512/477-9328*. www.galleryshoalcreek.com.

GRAYDUCK GALLERY: AFTER SOME REFLECTION New work in a diversity of media – by **Jenny Granberry, Jaelah Kuehmichel, and Joe Sinness** – dissecting social undercurrents, personal identities, and cultural language. *Through Feb. 8. 2213 E. Cesar Chavez, 512/826-5334*. www.grayduckgallery.com.

ONGOING


ACC KRAMER GALLERY: JIMMY JALAPEÑO This here's a retrospective of 50 years of outstanding works by an Austin painting legend. Recommended! *Through Feb. 26. 1218 West*.

ART ON 5TH: NEW PERSPECTIVES IN PRINTMAKING Featuring more than 30 prints from six printmakers: **Michael Barnes, Paula Cox, Jesus De La Rosa, Samantha Parker Salazar, Cathy Savage, and Ericka Walker**. *Through Feb. 14. 3005 S. Lamar, 512/481-1111*. www.arton5th.com.

ART.SCIENCE.GALLERY.: INS AND OUTS That subset of the **Raw Paw** arts collective that's known as **CogDut**, who design and produce gorgeous screenprints and other art like whoa? They're featured in this new graphic showcase of **works exploring scale and interactivity between things micro and macro** in our complex universe. Bonus: in-gallery screenprinting workshop: *Sun., Feb 15 (email to register)*.

FROM COMEDY CENTRAL'S WORKAHOLICS,
ABC'S MODERN FAMILY, AND PITCH PERFECT

ADAM DEVINE



THIS TUESDAY!

FEBRUARY 10th - 8PM | PARAMOUNT THEATRE

BUY TICKETS AT LiveNation.com

Tickets available at LiveNation.com, Austintheatre.org or by phone: (512) 474-1221

@ANDYBOVINE



FROM DEEP IN THE HEART

A fundraising supper for the **South Austin Popular Culture Center**. Enjoy an evening of fun and food with some of the folks who've made Austin the wonderful and unique city it is.

THURSDAY, FEB. 19, 6-9PM
THREADGILL'S SOUTH
301 W. RIVERSIDE

CHECK-IN & DRINKS 6-7PM. DINNER BEGINS PROMPTLY AT 7:09. \$100 DONATION PER PLATE.

MUSIC BY: RILEY OSBOURNE
MC: KERRY AWN W/ SPECIAL GUEST SONNY CARL DAVIS

ATTENDEES GET A GUY JUKE LIMITED EDITION GICLEE PRINT!
MUSEUM SUPPORTERS WILL BE INDUCTED INTO THE ORDER OF THE SACRED VARMINT. SWEARING-IN BY ARTLY SNUFF.

BUY TICKETS ONLINE THROUGH WWW.SOUTHPOP.ORG OR CALL THE CENTER AT 512-440-8318.
SEATS ARE LIMITED AND RESERVED UPON PURCHASE.

TABLE HOSTS:
SARAH BIRD, JIM FRANKLIN, DENNY FREEMAN, JOHN KELSO,
GEORGE MAJEWSKI, JOE NICK PATOSKI, KEVIN RUSSELL,
KATHY VALENTINE, BOB WADE, EDDIE WILSON

ST. EDWARD'S UNIVERSITY **Mary Moody Northern Theatre**

MISALLIANCE

BY **GEORGE BERNARD SHAW** DIRECTED BY **ROBERT TOLARO**



FEB. 12-22

February 13

February 14



FLATBED CONTEMPORARY PRINT FAIR

PRINT FAIR PREVIEW GALA: Friday, February 13, 6-9pm.
Select preview of booths, with bites, beverages, music and live Valentine relief printing. \$10 donation at the door; proceeds benefit Print Austin.

ALL DAY PRINT FAIR: Saturday, February 14, 10am-5pm.
Twenty three participants exhibiting etchings, woodcuts, lithographs, monotypes, and serigraphs. Ongoing hourly printmaking demonstrations. Free and open to the public all day.

FLATBED PRESS AND GALLERY

2830 East MLK Blvd Austin, Texas 78702 512.477.9328 www.flatbedpress.com

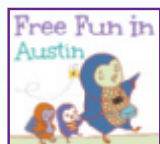
Austin Alternative School Fair

FEBRUARY 7TH, 11 A.M. – 2 P.M.
WHOLE FOODS MARKET
6TH & LAMAR, ROOFTOP PLAZA

Visit with some of Austin's most effective educators from innovative learning environments where children and teens thrive. A free, family-friendly event featuring hands-on activities and a 1pm performance by Lucas Miller, the Singing Zoologist.



Sponsored by:



Participating programs:

Clearview Sudbury School
Inside Outside School
Integrity Academy
Abrome
Toybrary Austin
Earth Native
Wilderness School
Skybridge Academy
Creative Side
Jewelry Academy
Growing Curiosity
Radicle Roots
Community Schoolhouse
AHB Community School
Austin EcoSchool
WonderLab
Seeding the Future Center
Whole Life Learning Center
Khabele + Strong Incubator
Progress School

NEWS **ARTS & CULTURE** FOOD | SCREENS | MUSIC ||



Scott McCloud: In Conversation

The acclaimed author of *Understanding Comics*, *Reinventing Comics*, and *Making Comics* – not to mention that earlier *Zot!* series of his – has a new book out, called *The Sculptor*, and he'll be discussing it (and sequential art in general) in an open Q&A discussion at Austin Books. Note: as moderated by the *Chronicle's* Wayne Alan Brenner, even.

Sun., Feb. 8, 2-5pm. 5002 N. Lamar, 512/454-4197. www.austinbooks.com.

Exhibition: through Feb. 28. In the Canopy compound, 916 Springdale #102. www.artsciencegallery.com.

BIG MEDIUM: THE CONTEMPORARY PRINT

Last year's PrintAustin show at Big Medium is still reverberating in our memory, and this year's exhibition should have just as much of a positive impact as it's curated by Kathryn Polk and Kevin McNamee-Tweed and features a champion's gallery of Austin printmakers. And, of course, it's in the heart of Canopy, so it's surrounded by all sorts of other great art to see, too. Bonus: Sa-Tén Cafe, right there. Through Feb. 21. Tue.-Sat., noon-6pm. 916 Springdale. www.canopyaustin.com.

E4 GALLERY: PRINT-FIRED This exhibition features printmaking techniques in clay(!) Through Feb. 27. 3307 E. Fourth. www.print-fired.com.

★ **FLATBED PRESS** Peregrine Press: A Texas Legacy More than 40 landmark works from the acclaimed press that operated from 1981 to 1991 in Dallas. Through March 7. Outside the Lines The odd and brilliant works of Bob Schneider and Terry Allen. Through Feb. 10. 2830 E. MLK, 512/477-9328. www.flatbedpress.com.

FLATBED PRESS: NEW EDITIONS AND MONOTYPES Colorful multiplate etchings, giant woodcuts, and monotypes by Ricky Armendariz, Alice Leora Briggs, Ann Conner, Suzi Davidoff, Annalise Grativich, John Greer, Jules Buck Jones, Sharon Kopriva, and more. Through Feb. 10. 2830 E. MLK, 512/477-9328. www.flatbedpress.com.



Bearded Lady: Here and Now

Collaborative and individual works by Brian Phillips and Tim Kerr brighten the walls of this busy gallery. Reception (with music by DJ Lord Highpockets).

Sat., Feb. 7, 6-9pm. 3504 E. Fourth, 512/389-0180. www.beardedlady.net.

LORA REYNOLDS GALLERY: BLOCK-BUSTER Sculpture and drawing by Arlene Shechet, in the artist's first solo exhibition at this tony Downtown gallery. Through March 21. 360 Nueces #50, 512/215-4965. www.lorareynolds.com.

MACC: A TRAVÉS DEL TIEMPO (TRAVELING THROUGH TIME) A retrospective of Sandra C. Fernandez's works on paper graces the expansive walls of the Coronado Gallery. Also, **Estos Little Saint Cards:** Charcoal drawings by Paul del Bosque, in the MACC's Community gallery. Through April 4. 600 River. www.maccaustin.org.

MASS GALLERY: FRIENDSHIP AND FREEDOM Group exhibition of contemporary queer and feminist artworks by Leah DeVun, Edie Fake, and the Nightmare City collective. 507 Calles, 512/535-4946. www.massgallery.org.

MEXIC-ARTE MUSEUM: SELECTIONS FROM THE CONTEMPORARY ART COLLECTION Behold an array of contemporary art showcasing works by Mexican, Latino, and Latin American artists – David "Shek" Vega, Adriana Corral, Miguel Aragon, Gil Rocha, and others – highlighting a variety of mediums. Bonus: "Selections from the Changarrito Collection: 2012-2014." 419 Congress, 512/480-9373. www.mexic-artemuseum.org.

PHOTO MÉTHODE GALLERY: LEFT BANK PHOTOGRAVURES Hannah Neal uses the same lighting techniques, materials, and traditional processes employed by the Pictorialist and Modernist photographers of the early 20th century to create portraits of artists, dancers, writers, musicians, and others whose work inspires. Closing reception: Fri., Feb. 27, 6-8pm. 2830 E. MLK, 512/477-9328. www.photomethode.com.

RUSSELL COLLECTION: WHERE EAST MEETS WEST Jeong-Choon Yun and Rimi Yang blend ancient techniques with Western influences to reveal a highly curated collection of art that goes deeper than canvas. Paper-making demonstration: Sat., Feb. 7, noon-2pm. Reception (RSVP): Sat., Feb. 7, 6-9pm. Exhibition: through Feb. 28. 1137 W. Sixth, 512/478-4440. www.russell-collection.com.

★ **SLUGFEST GALLERY: EXTREMEZZOTINTS** Prints by five mezzotint masters. Prints that grab your eyes by the lapels and whisper "Look, pallies, this is what ink and paper can do. This is what your art-hungry retinae have been jonesing to have etched on 'em forever." Featuring works by Sean Caulfield, Robert De Groff, Francisco Souto, Carol Wax, and Art Werger. Through Feb. 15. Tue.-Sat., 1:30-6pm. 1906 Miriam, 512/477-7204. www.slugfestprints.com.

SVT GALLERY: RAY DONLEY Ten enormous and downright eerie photographs by the celebrated master of painterly chiaroscuro fill the Salvage Vanguard lobby walls. (Note: Buy one and all proceeds go to the theatre, for a perfect win-win art situation.) The exhibition's viewable during weekend performances – SVT's zombieified *Three Sisters*, for instance – or by appointment. Through Feb. 14. 2803 Manor Rd., 512/474-7886. www.salvagevanguard.org.

TESTSITE: STEVEN TOMLINSON: NOTEBOOKS Want to see how a relentless flood of thoughts are organized on paper by one man keeping a series of visually compelling notebooks? You do, if that man is Steven Tomlinson, and you can, because here's a **Fluent~Collaborative** exhibition, "Just Because 15.1," displaying pages and pages and pages of those notebooks. Through Feb. 15. Sundays, 4-6pm. www.fluentcollab.org/testsite.

EducationTransformationAlliance.org

THE CONTEMPORARY AUSTIN: BOOMBOX RETROSPECTIVE There are ceramicists and then there are ceramicists. And then there's Brooklyn's **Tom Sachs**, the ceramicists' ceramicist, whose "Boombox Retrospective" of **working music-blasters** is featured among his other sculptures and installations – an **interactive bodega**, a piece from his **Hello Kitty series**, and **large-scale oratory speakers** – at TCA Downtown. Bonus: three large-scale bronze works by Sachs on the leafy sun-shot grounds of Laguna Gloria. *Through April 19. 700 Congress, 512/453-5312. www.thecontemporaryaustin.org.*

UMLAUF SCULPTURE GARDEN: SODBUSTER The always welcoming Umlauf plays host to *Sodbuster*, *San Isidro* (1995), a stunning, 24-foot fiberglass sculpture by legendary artist **Luis Jiménez**, presented in the context of other Jiménez works. *Through April 19. Tue.-Fri., 10am-4pm; Sat.-Sun., noon-4pm. 605 Robert E. Lee, 512/445-5582. \$5 (\$3, seniors; \$1 students). www.umlaufsculpture.org.*

WALLY WORKMAN: IN HER PLACE As if it's not enough that the popular Workman venue has Gordon Fowler represented in the main gallery downstairs, now they're opening this excellent show of **beautiful, arch, and delicately colored lithographs** from **Kathryn Polk** in the upstairs space. Win-win, we think this kind of situation is called. *Through Feb. 14. 1202 W. Sixth, 512/472-7428. www.wallyworkmangallery.com.*

WOMEN & THEIR WORK: BETWEEN BORDERLANDS See review, right. *Through March 19. 1710 Lavaca, 512/477-1064. www.womenandtheirwork.org.*

YARD DOG FOLK ART: JIM SHERRADEN Here's an impressive showcase of black-and-white and multicolored works – "**Personal Woodcuts: 1983 to Present**" – by this master printer from Nashville's **Hatch Show Print**. *Through Feb. 28. 1510 S. Congress, 512/912-1613. www.yarddog.com.*

LITERA

READINGS, SIGNINGS, AND PERFORMANCES

EXPRESSIONS: FOR THE LOVE OF! Living poets read from the works of poets passed. Open mic follows. *Sat., Feb. 7, 7pm. Baha'i Faith Center, 2215 E.M. Franklin, 512/926-8880. Admission: a dish for the potluck at break time, or cans for the Poets Pantry. www.austinbahai.org.*

MICHENER CENTER FOR WRITERS: MATTHEA HARVEY The acclaimed poet reads from her work, including *If the Tabloids Are True* *What Are You?* and others. *Thu., Feb. 12, 7:30pm. Avaya Auditorium, Speedway & 24th.*

BOOKWOMAN POETRY READING Featuring **Sarah Hackley** and **A. R. Rogers**, with an open mic hosted by **Cindy Huyser** to follow. *Thu., Feb. 12, 7:15pm. BookWoman, 5501 N. Lamar Ste. 105-A, 512/472-2785. www.ebookwoman.com.*

BOOKPEOPLE: THE WRITE UP The ever-delightful **Owen Egerton** welcomes **Suzy Spencer** – author of the book *Secret Sex Lives* – to this latest live KUT podcast about the writing life. *Tue., Feb. 10, 7pm. BookPeople, 603 N. Lamar, 512/472-5050. www.bookpeople.com.*

RAW PAW READING SERIES: MIND MAZE Hosted

by **Wade Martin** and **A.R. Rogers**, this month's installment features readings from **Ash Smith**, **Joe Brundidge/Element615**, and **Montsho**, who will be releasing a chapbook. *Wed., Feb. 11, 7pm. Malvern Bookstore, 613 W. 29th. www.malvernbooks.com.*

MALVERN NOVEL NIGHT Author readings – featuring **Ernie Wood**, from his novel *One Red Thread*, and **Howard A. Schwartz**, from his novel *Flight of the Crow* – and an open mic, and a Malvernite pimping some serious goodness: A night of solid literary celebration. *Thu., Feb. 12, 7pm. Malvern Bookstore, 613 W. 29th. www.malvernbooks.com.*



“SARA FRANTZ: BETWEEN BORDERLANDS” Women & Their Work, 1710 Lavaca www.womenandtheirwork.org Through March 19

Sara Frantz is destroying the textures of architectural creation.

She's taking the peopled buildings that redefine what some would call a natural landscape and she's, in turn, redefining *them*: abstracting the horizontals and verticals, the curves and material-based complexities, everything that manifests an industrial structure, a human habitation. She's shifting them to stark planes of color from a rainbow palette of her own choosing. She's reducing, often, the illusion of three dimensions down to two. And, often, to great effect, she's leaving these graphically simplified edifices embedded among the texture-rich, detail-ridden chaos of the unmade world they were built in.

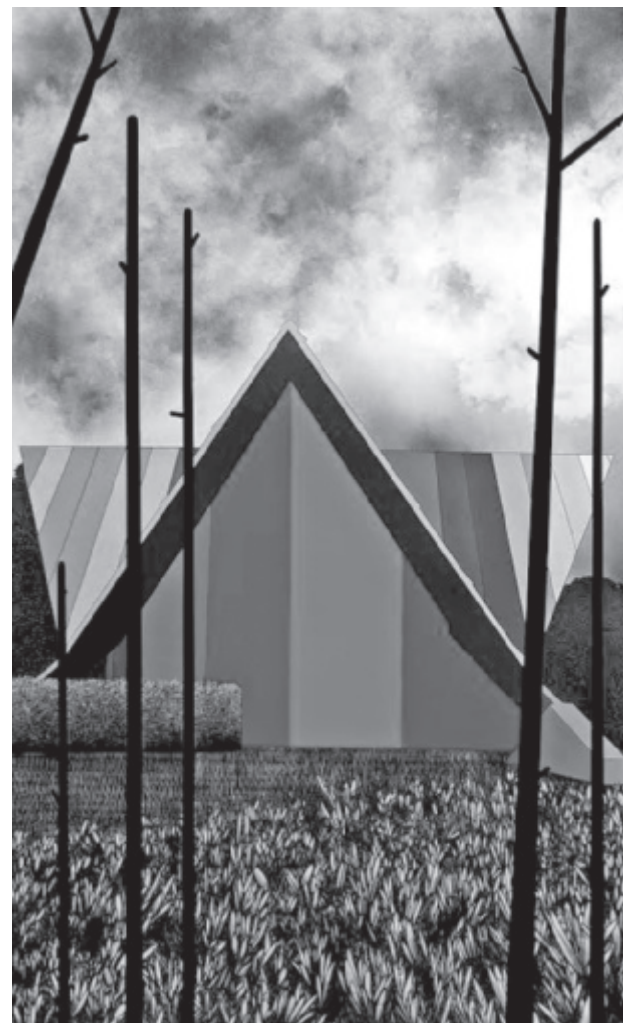
That's the basic idea, anyway – and a compelling one, at that, especially within the context of humanity's relentless transformation of the non-human world into vessels for its own metastasizing. But these images of Frantz's aren't just clever concepts, nor are they mere machine renderings of such concepts. The artist's hand puts tools to paper and brings the concepts to a viewer's sight via meticulous applications of graphite and gouache, brings a shock of recognition on an almost uncanny-valley level: This is the machine we're making of the world; this is the way a machine might *perceive* the world.

Look, robot: Here's a former burger restaurant behind some trees. Behold, android: These were once rental sheds along a rural highway. And those brightly hued geodesic domes are ... oh, my: That's that funeral home up there in Waco, isn't it?

I tell you that this series of Frantz's is worth scanning your optics across, for the delight of the balance of colors and shapes, even aside from such philosophical implications noted above.

But there are a few more things on display among these bright variations on a theme. At least two pieces are distinct departures from the rest of the works, as if the artist were like, "Yeah, exactly – and not only that, but check out these visions, get a load of these skills."

Pacific Northwest One Million is rendered in oil on canvas and is a version of one of Frantz's gouache abstractions – but here impressively oversized (72" x 60") and almost obliterated by the branches and leaves of foreground trees, the irrepressible patterns of nature wreaking a dark, thickly pigmented vengeance of suffocation against all those candy-colored conceits. It's deep and foreboding and powerful. And *The Falls* is simply that: a depiction of Niagara Falls – a diptych that shows the Canadian side and the American side of that hydrodynamic miracle. Limned in gouache and graphite on paper, yes, but with nothing abstracted, with no colors to distract from the superlative monochrome details.



A visit to Women & Their Work right now, I'm suggesting, might be the respite you need, might strip away some of what modern urbanity has encrusted your overly complex life with.

– Wayne Alan Brenner

DAY TRIPS BY GERALD E. MCLEOD

Grand Central Cafe in Kingsland has a serious past. The former farmhouse had a starring role in the classic slasher film *The Texas Chain Saw Massacre*. Refusing to be pigeon-holed as a character actor, the building has been reinvented as a fine-dining establishment.

Menu items at the cafe cover such a broad spectrum that everyone can find something to their liking. According to our server, the steaks are the most popular, but the chicken and shrimp dishes are high on the favorites list. We weren't disappointed. The wine and beer list could include more local labels, but it's a good selection and no one needs to go away thirsty.

Decorated in a railroad theme, the cafe gives only a brief nod to the horror film with T-shirts for sale. The staircase looks like it did in the movie, but grandpa's room upstairs is now the cozy Club Car Lounge.

Even with a restoration, the house is instantly recognizable as the star of *The Texas Chain Saw Massacre*. Owners of the Antlers Hotel moved the house to the property in 1998 from its original location near Round Rock. MM Pack captured the history of the old farmhouse for the movie's 30th anniversary at austinchronicle.com/food/2003-10-31/184100.

Grand Central Cafe, 1010 King Court, is right off FM 1431 in Kingsland. The cafe opens Wednesday through Sunday for breakfast and lunch from 8am to 2pm, and for dinner Wednesday through Saturday from 5 to 9pm. For information, call 325/388-6022 or go to www.kingslandgrandcentral.com.



1,228th in a series. Collect them all. *Day Trips, Vol. 2*, a book of "Day Trips," is available for \$8.95, plus \$3.05 for shipping, handling, and tax. Mail to: **Day Trips, PO Box 33284, South Austin, TX 78704.**

COMMUNITY

FREE HEART HEALTH CLASS Know the numbers from your lipid profile, as well as your blood pressure and blood sugar levels, so you know when to skip the P. Terry's. *Thu., Feb. 5, 5-7pm. Seton Medical Center, 1201 W. 38th, 512/324-4804. Free.* www.seton.net/classes/category/cardiac.

GIBSON SREET ARTISANS MARKET No imports here, just local, handcrafted goods, a few food trailers, and a whole bunch of gift ideas for your sweetheart. *Fri.-Sun., Feb. 6-8, 11am-5pm. 1318 S. Congress. Free.*

WEAR RED FOR WOMEN The American Heart Association encourages everyone to wear red and challenge women to know their risks for heart disease and live heart-healthy lives. *Fri., Feb. 6.* www.austingored.heart.org.

MODERN HOME TOUR Purchase your tickets online, or just show up to one of the many local houses that will be open to the public to promote responsible urban growth. Or just tour your dream home that happens to be someone else's abode. Go online for a list of participating houses. *Sat., Feb. 7, 10am-5pm. 512/903-3848. \$40 (\$30, advance). laura@pompr.com, www.modernhometouraustin.com.*

TET FESTIVAL Presented by the Vietnamese American Community of Austin Texas, this fest has dragon dances, fireworks, food, games, and a raffle. *Sat., Feb. 7, 10am-5pm. Cedar Ridge High School, 2801 Gattis School Rd., Round Rock, 512/481-2548. \$3.* www.tetfestivalaustin.vacat.org.

12TH STREET EAST END BLACK HERITAGE FESTIVAL Celebrate Black History Month with local vendors, products, music, performers, art, community awards, food, and more courtesy of the Ujamaa Community Foundation of Austin Committee. *Sat., Feb. 7, 11am. Rosewood Park, 2300 Rosewood, 512/947-9066. Free.* www.ujamaa-austin.org.

DIVORCE FAIR Breaking up is hard to do and these professionals can give you solid advice. *Sat., Feb. 7, 11:30am-1:30pm. Flying Saucer, The Triangle, 46th & Guadalupe, 512/809-9816. Free.* www.austindivorcefair.com.

EASTSIDE POP-UP Need to pick up a Valentine's Day gift, but want to do it at a place where you can have a few drinks? Shop here for local vendors peddling all manner of art, jewelry, and other handmade gifts. *Sat., Feb. 7, 12-5pm. The Grackle, 1700 E. Sixth, 512/520-8148. Free.*

BOXERS 'N BREWS No, not those boxers, so put your pants on, grab your favorite furry friend, or get ready to adopt one of the many dogs on hand. Music, food, and fun, plus a specially designed pint glass for the occasion! *Sat., Feb. 7, 3-7pm. Rogness Brewing Company, 2400 Patterson Industrial Dr., Pflugerville, 512/968-1343. Free.* www.austinboxerrescue.com.

RODEO AUSTIN GALA Accessorize your black-tie duds with boots and a Stetson for a four-course meal, drinks, and music from the Band Perry and Two Tons of Steel. *Sat., Feb. 7, 6pm. Palmer Events Center, 900 Barton Springs Rd. \$200 and up.* www.rodeoaustin.com/events/special-events/gala.

ANIMAL AID UNLIMITED FUNDRAISER Help fund an animal sanctuary in India while belting out some Bollywood karaoke, enjoying some drinks and apps, and being hypnotized by Indian dancers. *Sat., Feb. 7, 7:30-10:30pm. The Off Shoot, 2221 Hidalgo, 512/476-7833. \$25.* www.itrulycare.com/events/passage-to-india-afundraiser-for-animal-aid-unlimited.

HEART HEALTH SCREENINGS This month is not just about the hearts filled with chocolate, so get yourself checked out. Call for an appointment. *Sat., Feb. 7. Seton Medical Center, 1201 W. 38th, 512/324-2333. Free.*

SHERWOOD FOREST FAIRE Get out your corsets and chain-mail and join the fun and fantasy in

MEAL TIMES

First Plates Events

We're rolling out our annual list of the 100 restaurants defining Austin dining now. Meet Food Editor Brandon Watson during a week of celebration including a happy hour at the Tigress, a launch party at ABGB, a special menu at Contigo, a special screening at the Marchesa, and a lively Twitter chat. Full details online. *Thu., Feb. 5, through Tue., Feb. 10.* austinchronicle.com/food/first-plates-events.



CENTRAL MARKET HOSTS "A CHOCOLATE AFFAIR" Special appearances, demos, and more. *Wed. Feb. 4, through Tue., Feb. 17. Central Market, all locations.* www.centralmarket.com.

DELICIOUS MISCHIEF WITH JOHN DEMERS Special appearance from radio host. *Fri., Feb. 6, 6:30pm. Central Market North Cooking School, 4001 N. Lamar, 512/206-1014.*

SUPPER FRIENDS: FANCIFUL INDULGENCE *Fri., Feb. 6, 7-10:30pm. Swoop House, 3012 Gonzales, 512/467-6600. \$65.*

14TH ANNUAL VINTNER DINNER SERIES A weekly showcase of Texas wineries. This week: Bella Vista Ranch in Wimberley. *Saturdays. Blair House, 100 W. Spoke Hill Dr., Wimberley, 512/847-1111. \$70.* www.blairhouseinn.com/blog.

AUSTIN SERTOMA CLUB'S 10TH ANNUAL PANCAKE BREAKFAST *Sat., Feb. 7, 7:30am-1pm. Texas School for the Deaf, 1102 S. Congress, 512/462-5353. \$6.*

CHOCOLATE MAKING WITH BOB WILLIAMSON AT THE WHEATSVILLE CO-OP *Sat., Feb. 7, 1-3pm. Wheatsville Co-op South, 4001 S. Lamar. \$35.* www.wheatsville.coop.

BAMIX HAND BLENDER DEMO Learn how to use the ultimate immersion blender. *Sat., Feb. 7, 12-2pm. M tier Cook's Supply, 1805 S. First, 512/276-2605.*

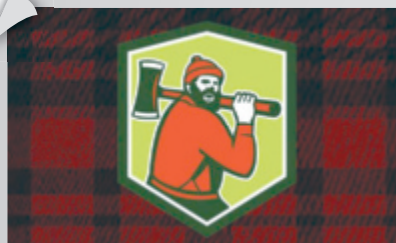
GUESS WHO'S COMING TO DINNER? Pick from one of 23 themed dinners in private homes, and help provide hospice, housing, and support for people living with HIV/AIDS. *Sat., Feb. 7, 7pm. TBD, 512/454-5039. \$125.* www.projecttransitions.org.

SECOND ANNUAL BOUCHERIE A full day of activities including brunch, cooking demos, farm tours, and more. *Sun., Feb. 8, 11am. Vintage Heart Farm, 1700 CR 332, Stockdale. \$150 adults, \$75 kids.* www.vintageheartfarm.com.

INAUGURAL TEXAS TEA FESTIVAL You're invited to come oolong. *Sun., Feb. 8, 11am-5pm. Saengerunde Hall, 1607 San Jacinto, 512/478-1411. \$12 advance, \$15 at door.* www.texasteafestival.com.

ANTONELLI'S CHEESE 5TH ANNIVERSARY CELEBRATION A week of cheese tastings and events. We're in! *Mon. Feb. 9, through Sat., Feb. 14. Antonelli's Cheese Shop, 4220 Duval St., 512/531-9610.* www.antonellischeese.com.

CRAFT + CRAFT COCKTAILS Custom-etched glass and libations. *Tue., Feb. 10, 7-9pm. W Hotel, 200 Lavaca, 512/542-3600.* www.whotelaustin.com/getcrafty.



Lumberjack Off

Break out the flannel and comb your beard because it's time to choose the manliest of men in town. Contestants must sign up by Mon., Feb. 9 to try their hands at contests like keg lifting, arm wrestling, and best burp. However the true test will be the dance off.

Wed., Feb. 11, 9pm. The Scoot Inn, 1308 E. Fourth, 512/478-6200. Free. www.scootinnaustin.com.

the medieval village with scads of performances each day, plus food, shopping, live music, and unparalleled people watching. *Weekends, Feb. 7-March 29, 10am-dusk. Sherwood Forest Faire, 1883 Old Hwy. 20, McDade. \$20 (\$10, kids).* www.sherwoodforestfaire.com.

BAZAAR BRUNCH Enjoy some brunch while you browse locally handmade goodies. *Sun., Feb. 8, 10am-3pm. Bouldin Creek Cafe, 1900 S. First, 512/416-1601. Free.* www.bouldincreek.com.

HOOKED ON MUELLER Texas Park & Wildlife are dropping 2,000 rainbow trout into Mueller Lake, so come down and try to catch some! There will be chefs on hand to tell how best to cook 'em up. *Sun., Feb. 8, 10am-noon. Mueller Lake Park, 1829 Simond, 512/344-2033. Free.* www.fb.com/events/765249583544729.

THE AUSTIN FLEA Browse for handmade and vintage wearables and gifts for Valentine's Day. *Sun., Feb. 8, 11am-5pm. The HighBall, 1142 S. Lamar, 512/383-8309. Free.* www.austinflea.net.

DARWIN DAY CELEBRATION Charles Darwin, famous for tagging Jesus-fish bumper stickers all over America, celebrates another birthday with speakers, exhibits, and more. *Sun., Feb. 8, 12-5pm. J.J. Pickle Research Campus, Commons Center, 10100 Burnet Rd. Free.* www.cfi-austin.org/index.php/special-events/darwin-day.

FREE TRAVEL CLASS: GREECE Learn how to get the most of your Mediterranean vacation as experts share tips on transportation, safety, technology, and more. *Tue., Feb. 10, 6:30pm. REI, 601 N. Lamar, 512/444-2294. Free.* www.hiusa.org/austin/calendar.

GUIDING YOUR CHILD THROUGH HIGH SCHOOL This four-week class by J.C. Shakespeare discusses helping kids through the trying teenage years. *Tuesdays, 6:30-8pm; through Feb. 24. Westlake High School, 4100 Westbank, 512/626-3450. \$130.* www.jcshakespeare.com.

MYSTICISM & SEXUALITY TALK Grant Potts, Ph.D., department chair of philosophy, religion and humanities gives a talk on sexual symbolism and mysticism. *Tue., Feb. 10, 7-9pm. Austin Community College Eastview Campus, 3401 Webberville Rd., 512/223-3352. Free.* www.austinctcc.edu/ah/index.php.

INVENTORS SPEED PITCH Do you have a great new product or invention that you think America can't live without? You'll have one minute to pitch your idea to a panel of "executives." *Wed., Feb. 11, 9am-noon. Bullock Texas State History Museum, 1800 N. Congress, 201/498-1600. Free.* www.topdogdirect.com.

NERD NITE Another month, another nerd-out with some of Austin's geekiest. This installment features discussions on city civics with the Austin Monitor. *Wed., Feb. 11, 7pm. The North Door, 502 Brushy, 512/485-3070. Free.* www.thenorthdoor.com.

AUSTIN INTERNATIONAL TRIVIA NIGHT Show off your smarts in categories like current affairs, geography, and more while helping to send students to the Academic World Quest competition in Washington, D.C. Open to high school students and adults. *Thu., Feb. 12, 6:30-9pm. Austin International School, 12001 Oak Knoll, 512/331-7806. \$10.* www.wacaustin.org.

WOMEN'S WORKSHOP WITH MARIPOSA PATHWAY An evening of creativity and inspiration, as women gather to focus and envision goals in

a positive environment. *Thu., Feb. 12, 6:30pm. Women's Community Center of Central Texas, 1704 San Antonio St. \$10.* www.mariposapathway.org.

AUSTIN RV EXPO Time to start planning your next cross-country vacation in the deluxe, supersized RV of your dreams. *Feb. 12-15. Thu., noon-8pm; Fri.-Sat., 10am-8pm; Sun., 10am-5pm. Austin Convention Center, 500 E. Cesar Chavez, 512/366-7135. \$8 (\$4, kids).* www.austinrvexpo.com.

FREE TAX PREPARATION Foundation Communities lend a hand to your annual return. Service is open to individuals and families who make less than \$50,000 annually. List of locations and hours available online. *Various locations. Free.* www.communitytaxcenters.org.

SPORTS

THE MAIN EVENT

AUSTIN SPURS Vs. Grand Rapids Drive. *Feb. 6, Feb. 7, 7:30pm. Cedar Park Center, 2100 Avenue of the Stars, Cedar Park, 512/600-5000. \$5-50.* www.nba.com/dleague/austin.

THE HOME TEAMS

TEXAS STARS Vs. San Antonio: *Thu., Feb. 5, 7:30pm and Tue., Feb. 10, 7:30pm; vs. Oklahoma City: Sun., Feb. 8, 5pm. Cedar Park Center, 2100 Avenue of the Stars, Cedar Park, 512/600-5000. \$15-80.* www.texasstarshockey.com.

UT MEN'S BASKETBALL Vs. Texas Christian University. *Wed., Feb. 11, 7pm. Frank Erwin Center, 1701 Red River, 512/471-7744. \$6-25.* www.texassports.com.

ST. EDWARD'S MEN'S BASKETBALL Vs. Dallas Baptist. *Sat., Feb. 7, 2pm. Recreation and Convocation Center, 3001 S. Congress. \$5.* www.athletics.stedwards.edu.

UT WOMEN'S BASKETBALL Vs. Baylor. *Sun., Feb. 8, 1pm. Frank Erwin Center, 1701 Red River, 512/471-7744. \$4-12.* www.texassports.com.

ST. EDWARD'S BASEBALL Vs. Lindenwood. *Sat., Feb. 7, noon. Lucian-Hamilton Field, 3001 S. Congress. Free.* www.athletics.stedwards.edu.

UT TENNIS The UT men's squad takes on Rice. *Sun., Feb. 8, 1pm. The Edgar O. and Melanie A. Weller Tennis Center, 2200 University Club Dr. (at the UT Golf Club). Free.* www.texassports.com.

RECREATION & FITNESS

POLAR PLUNGE Oh, go jump in a lake! Proceeds benefit the YMCA. Awards provided for best jump, longest swim, and there will be hot chocolate to warm you up (that is if it's actually cold outside). *Sat., Feb. 7, 1pm. Bastrop State Park, 3005 Hwy 21 E., Bastrop, 512/321-9622. \$10 donation.* www.bastropymca.org.

KIDS

MONET & ME ART CLASS Get your child interested in art with this six-week course that covers art history, painting, sculpture, and more. *Tuesdays & Thursdays, through Feb. 26, 2-5pm. St. Michael's Episcopal Church, 6317 W. Bee Caves Rd., 601/942-0303. \$150.* www.monetandme.com.

TIE-DYE FRIDAY Come make a heart-shaped shirt just in time for Valentine's Day. Call ahead to give shirt sizes and arrival time. *Fri., Feb. 6, 3-7pm. Art Garage, 11190 Circle Dr., 512/852-9900. \$16 per shirt.* www.theartgarageaustin.com.

PANCHO RABBIT AND THE COYOTE Based on the book by Duncan Tonatiah, Pancho goes on a quest to search for his father with an untrustworthy coyote as his guide. *Saturdays (11am) & Sundays (2pm); through March 1. Scottish Rite Theater, 207 W. 18th, 512/472-5436. \$12 (kids, \$8).* www.scottishritetheater.org.

FUMP FAMILY MUSIC FESTIVAL Your kids are never too young to be indoctrinated into the cult of live music. The Que Pastas, Hey Lollies, and more soundtrack a day of games, crafts, and fun. *Sat., Feb. 7, 10am-1pm. 1300 Lavaca St., 512/478-5709. \$10.* preschool@fumcaustin.org, www.fumpmusicfest.com.

TEXAS WILDLIFE DAY There will be activities for the family hosted by local naturalists and topics ranging from bats to badgers. *Sat., Feb. 7, 10am-4pm. Texas Memorial Museum, 2400 Trinity, 512/471-1604. Free.* www.utexas.edu/tmm/events/wildlifeday/index.html.

FRIEND FEST This family event involves arts and crafts, live music, and cookies. Cookies, people! *Sat., Feb. 7, 1-3pm. Central Market North, 4001 N. Lamar, 512/442-8773. Free.* www.creativeaction.org.

GO TO AUSTINCHRONICLE.COM/CALENDAR/FOOD FOR MORE EVENTS AND INFO

THE MAGIC FLYING SCHOOL BUS Science has never been this much fun as you and your kids embark on a journey of discovery and fun. From outer space to the ocean floor, each week holds a new, interactive adventure. *Sundays through Feb. 22, 2pm. The Hideout Theatre, 617 Congress, 512/476-0473. \$5. 512/443-3688, www.hideouttheatre.com.*

OUT OF TOWN

COWBOY MARDI GRAS Features Cajun music and food along with costume contests, parades, and lots of fun. *Thu.-Sat., Feb. 5-7. 11th Street Cowboy Bar, Bandera, 830/796-4849. www.11thstreetcowboybar.com.*

EDDIE DURHAM JAZZ CELEBRATION AND HILL COUNTRY JAZZ FESTIVAL Regional and international musicians will come together for two days of paying tribute to the renowned guitarist and enjoying big bands and combos. *Fri.-Sat., Feb. 6-7. Texas State University, San Marcos. www.txstate.edu/jazzstudies.*

FIND YOUR STROKE The ranch is open for visitors all weekend, but on Saturday the new owners host artists with refreshments as the sun sets behind the hills. *Fri.-Sun., Feb. 6-8. Sculpture Ranch, Johnson City, 830/868-5244. Free. www.sculptureranch.com.*

MARDI GRAS The oldest Fat Tuesday celebration in Texas features parades, parties, music, and food over a 10-day period leading up to Mardi Gras. *Fri.-Tues., Feb. 6-17. Galveston, 409/770-0999. www.mardigrasgalveston.com.*

WINE LOVERS' TRAIL Visit selected Hill Country wineries for special events, free wine tastings, and a commemorative box of chocolates. *Fri.-Sun., Feb. 6-22. Fredericksburg, 872/216-9463. \$60 per couple. www.texaswinetrail.com.*

HOT RODS AND HATTERS CAR SHOW This car show features all makes and models plus three bands, and lots of vendors. Proceeds go to local charities. *Sat. Feb. 7, 8am-6pm. Lockhart, 512/657-4616. Free. www.fb.com/hotrodsandhatters.*

SOCCER WATCH BY NICK BARBARO

Lots of **Austin Aztex** news this week, as we're just a week away from the **ATX Pro Challenge** preseason tournament, which will bring three MLS teams to UT's **Myers Stadium** (Friday and Sunday, Feb. 13 & 15; tickets on sale at all Austin H-E-B stores, or see www.austinaztex.com). Most notably, **USL PRO** unveiled their **season schedule** Monday: The Aztex play a 28-game schedule, all against their rivals in the 12-team

Western Conference. The regular season will open Saturday, March 28, and run through Sept. 20, with 11 of the 14 home games played on a Saturday, and all home games kicking off at **8pm at House Park**. Seven of the first 10 games will be played at home, where the Aztex have been 20-3-3 in their three years in USL PDL. The Aztex host the **Colorado Springs Switchbacks** for their season opener and pro debut, one of four times those two face each other during the season.

The Aztex officially started their preseason training this week, after announcing several more signings, including returning veteran **Leone Cruz** in defense, and **Gregory Mulamba**, a powerful South African midfielder who's played against the Aztex a number of times for his former team, the Laredo Heat. At this point, the announced 16-player roster includes two goalkeepers and seven proven defenders, but remains thin up front. Expect more names to be added imminently, if not sooner.

There are a couple of big English derbies on the TV schedule this weekend: North London's **Arsenal at Spurs**, 6:45am Saturday on NBCSN, followed by **Liverpool at Everton** at 11:30 on NBC... Then on Sunday it's the **U.S. national teams** on ESPN: The women start World Cup preparations for real, playing France at 11am, followed by the men taking on Panama at 3pm.



Former Austin Aztex standout Kalen Ryden will be on the visitors bench next weekend as the Columbus Crew join DC United and FC Dallas in the Aztex's preseason ATX Pro Challenge tournament.



MLS PRESEASON TOURNAMENT HOSTED BY THE AUSTIN AZTEX FEB. 13-15
MIKE A. MYERS STADIUM
TICKETS ON SALE NOW!
COME WITNESS THE CLASH AT THE CAPITOL

MEET THE TEAMS



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TEXAS
FLAVOR

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US PDL
CHAMPIONS

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drafted in the
last 3 MLS
SuperDrafts

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AUSTIN ALTERNATIVE SCHOOL FAIR

FEBRUARY 7
11AM-2PM

FREE FAMILY EVENT! Hands-on activities & a 1pm performance by Lucas Miller, the Singing Zoologist

WHOLE FOODS MARKET
6TH & LAMAR, ROOFTOP PLAZA
EducationTransformationAlliance.org

SCREENS

**HELP
DESK**
BY
**MIKE
AGRESTA**

:(**Help!**

I am a grad student and consider myself a proud feminist. Lately I've been getting into a lot of arguments on Facebook about a topic I feel strongly about, where many feminists disagree with me. I would name the topic, but then I'd be compelled to write literally 1,000 words about it.

The person I've been arguing with most recently is a colleague. I couldn't resist commenting on her Facebook wall

when she posted what I consider to be an ignorant article. Suffice it to say, this did not go well. How do I stick up for what I believe in without alienating people? Or getting dragged into 40-comment-long threads that swallow hours of my life and involve more and more insanely specific research to keep up with?
– Do I Seem Like I Know Everything?!

No one likes to admit they're wrong in public, DISLIKE, especially not in front of everyone they know. That's what you're asking your colleague to do when you pick a fight on her Facebook wall. Take a good, long look in the mirror and ask yourself which you would rather correct: A) the person or B) the argument she's making.

If you really think the colleague is out of line and needs some negative feedback in the form of comment-thread angst, go ahead and tattoo her wall with virtual graffiti. But realize that the bombs you throw will likely blow up in your face, too, in the form of the alienation and lost time you describe. Better, we think, to agree to disagree in public. Maybe later you can approach her privately, where the stakes are lower and your respect for her is clearer, and try to see eye-to-eye.

If your deeper concern is that her argument is wrong, then be strategic. Your acronym, DISLIKE, points to an important natural law of Facebook. Some things are just not possible there, due to the architecture of the site. "Disliking" a post is one. Successfully defending an unpopular position on the hostile territory of someone else's wall is another.

If you truly believe in your argument, look beyond her wall. Try old-fashioned, offline ways of getting involved with and organizing on behalf of your pet issue. In the online sphere, you have other options too. The obvious one is to make your argument on your own wall. We know how frustrating it can be to see your colleague rack up the "likes" while your posts languish. But that doesn't mean you're failing to convince people. It just means that your argument is less popular to begin with. Slow and steady wins the race.

Elsewhere on the Internet, if you don't mind going toe-to-toe with opposing arguments and evidence, Genius.com is beta-testing an innovative product that allows users to annotate passages of controversial online articles. Annotations can be up-voted and down-voted, and expert voices are highlighted. We'll see if it catches on and works as intended, but it's a worthy effort to supplant Facebook – a platform built to encourage consensus and impede dissent and "dislikes" – as many Americans' primary online venue for substantive political debate.

:) **HD**

An Actress Plays Herself in the Role of a Lifetime

AFS DOC NIGHTS: *ACTRESS* by Anne S. Lewis

Filmmaker Robert Greene found himself in the midst of an irresistible creative convergence. From his catbird seat as next-door neighbor and friend to the actor Brandy Burre (formerly of *The Wire*), he'd watched her struggle with the predictable identity issues that happen when a working actor transitions to suburban mom. Then her relationship with Tim, the father of her two children, blew up, forcing her to retool for re-entering the working actor's world. Perfect material for Greene, who'd long been keen to make a film that explored the relationship between "acting" and "being yourself" in a documentary.

"What basically happened," he says, "was that my formal ideas about the roles we play happened to match the internal struggle Brandy was just about to turn into a very external struggle, and I just happened to have my cameras rolling, perhaps egging her on – or at least finding visual ways to help her express her tumult." Voilà. *Actress* turned out to be a highly constructed, stylized scoff-law of a doc, at once transparent and opaque – Was Brandy acting for the camera? – with

an essence-nailing, double-whammy of a title.

Austin Chronicle: Please describe your film.

Robert Greene: What gives the film its peculiar vibe is that so much is totally traditional in terms of Maysles-like [fly-on-the-wall] observation, but because we set you up to distrust the authenticity of everything you see, the viewer is made to question things that are clearly happening and real. Motivations and emotions then become more complex, and everything has this vague ambiguity, which I think illuminates Brandy's experience in an interesting way. But to me these techniques are more truthful, not less. I really don't mind bending or breaking any and all rules, but with a story like this and the real experiences of people so close to me being portrayed, this was not the film to simply "break the rules" with. I wanted all the weird contradictions, inherent manipulations, and inevitable distortions of the documentary process to be visible, but it also was an excellent vehicle for exploring the complex person I had in front of the camera. In the end, the film is about the roles we play and how we

can get trapped when we simply perform the black-and-white version of ourselves that society sometimes demands.

Some have described the film as a documentary/fiction hybrid but I like to think of it as the most honest documentary of the year. Sure, I'm very interested in film language and how modes of storytelling register to audiences. I think I saw Brandy's story as a kind of real-life melodrama – she's a very theatrical person, as are many performers – and so at some point I started to think of the film as a Douglas Sirk-like observational documentary. There's a lot of contradiction in there, of course, but to me this kind of mixing of the hyper-expressive and the observational lets us get at some other kinds of truths. Also, I think many questions people have when they sit down and watch a nonfiction film – Why are they allowing such intimacy? Who is exploiting whom? How is the director manipulating the scenes? – these are often hidden in documentaries and we just happen to be reveling in them, turning the contradictions and all the thorny questions into part of the story (without me explicitly onscreen).

AC: Did you worry about making a film about friends?

RG: I was very worried, and I continue to be. I didn't have Brandy or Tim sign release forms until they watched the film. ... Tim still doesn't like to talk about the film. Brandy loves it. ■

Actress screens Wed., Feb. 11, 7:30pm, at the Marchesa Hall & Theatre, and will be followed by a Skype interview with the director.

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Josh Jacobs

JANA BIRCHUM

Bigger and Better

The Bullock Museum IMAX Theatre completes digital conversion

BY JOSH KUPECKI

When the Bullock Texas State History Museum announced last month that they were temporarily closing their IMAX theatre to switch to digital projectors, it didn't come as much of a surprise. Back in 2013, IMAX CEO Richard Gelfond outlined a plan to convert theatres around the country, and now it's Bullock's turn. Going away are the massive 70mm film projectors, making way for a state-of-the-art dual digital IMAX projection system, complete with an all-new sound system and screen. What does this mean for you, film enthusiast? Well, say goodbye to IMAX 70mm, but say hello to a much more robust slate of films at the Bullock.

"It comes down to distribution," says Josh Jacobs, the recently appointed director of film and theatre for the Bullock Museum. "Last year the only feature films available to us were *The Hobbit: The Desolation of Smaug* and Christopher Nolan's *Interstellar*. So we went the entire year without a feature. The latest *Hobbit* film [*The Battle of the Five Armies*] wasn't even available on 70mm. It was digital only. That's how it's going to keep going. So to remain capable of showing anything we had to go digital." It's a move that makes financial sense for the museum, and with the ability to not be locked down to a single format, patrons will have a lot more options and the Bullock IMAX will be able to show a wider range of content. And while Jacobs laments the loss of the analog IMAX 70mm format, to remain a viable theatre in this town, it was a change that had to happen.

Jacobs comes to the position after seven years as the director of the Alamo Drafthouse's Rolling Roadshow, where he and his crew set up outdoor theatres for

Movies in the Park, the Long Center's Sound & Cinema, the Marfa Film Festival, and countless other events. He says his time with the Rolling Roadshow prepared him for this new gig. "I think the biggest thing I'm bringing from the Roadshow is the ability to think on my feet. It's the ability to have a solid plan and execute it. You've got a thousand people coming out for a show, and they're all staring at the back of your head. You're not hiding in a booth somewhere. You've got all eyes on you if something goes down. I definitely learned stress management from those days."

Along with chief projectionist David Ripper and his team of technicians, Jacobs hustled to get the \$150,000 conversion set up in record time. "We actually had to knock a hole in the back of the building to be able to get the new screen inside the theatre." That screen, the biggest in Texas at 65-by-85 feet – as certified by the Giant Screen Cinema Association (yes, that's a real thing) – will soon be showing more than just one new release a year. "The ability to have IMAX films, first-run films from the studios, repertory films, and live-streaming events such as concerts and opera is exciting. There are so many directions we can go with this."

One of the films Jacobs is especially excited about is "Dark Universe," a documentary created by the American Museum of Natural History that illuminates the cosmic mysteries of dark matter and dark energy, narrated by Neil deGrasse Tyson. "Prior to going digital, there would be no way to screen this. But the museum was able to create a DCP of the film and send it over to us so we can show it." "Dark

Universe" is currently playing at the theatre through Feb. 12, and the Hollywood space opera *Jupiter Ascending*, by Lana and Andy Wachowski, opens this Friday, Feb. 6, which will be followed by *Insurgent* in March.

Jacobs also hopes to expand on the Bullock's existing programs, such as the ongoing B Movies and Bad History series (recently partnered with the Texas Archive of the Moving Image) and the Music Under the Star series of concerts. He's reaching out to various music bookers to bring in new acts and hopes to utilize the intimate 200-seat Texas Spirit Theater as a music venue. He wants to facilitate partnerships with the Austin Film Society and continue relations with the Austin Film Festival, which regularly screens its Made in Texas series there. It's all under the brand Texas Focus, and ideally it would be a monthly series of films that highlight the Lone Star State's contributions to cinema, as well as workshops and lecture series with filmmakers as well. He wants the museum and theatre to not just be about showing films, but supporting folks who aspire to become filmmakers, helping connect them to the resources they need to thrive.

As to claims that this is one more death rattle signaling the end of film projection, Jacobs isn't too concerned, although he has had discussions about it. "They're mostly friends that are part of the film community, but I'm not hearing a lot from the average moviegoer. But it's filmmakers, cinephiles, and film enthusiasts. They're the ones that care. They're the ones that seek out those film screenings where they know there's a pristine print being shown. There are a lot of folks who are sad that the 70mm is going away. But really, it's something we can't stop. If I had unlimited resources, I would keep the film projectors and we would do

"The ability to have IMAX films, first-run films from the studios, repertory films, and live-streaming events such as concerts and opera is exciting."
– Josh Jacobs

both. So when Christopher Nolan or Paul Thomas Anderson put out a film, we could show it. But realistically and financially, that doesn't work. So we have to do what's best for the museum. One of the benefits to the conversion is that as we're able to offer more content, that's bringing in more revenue to the museum. And that's not just for the IMAX, that goes to the museum as a whole. So we get to have more funds to bring in better exhibits."

"People can go to the Alamo Ritz and see a stellar 70mm presentation. So it's not like we're starved for that in Austin, and that's why I wasn't as broken up to see IMAX 70mm go. Digital makes sense for us. I'll still go see 70mm films in Austin, but we have a massive 65-by-85 foot screen that we want to make the best use of and get as much great programming on to that screen as we can, rather than just watching it sit there, waiting for the next Christopher Nolan film."

The transition to digital is the next logical step for the theatre, which hopes to further convert to next-generation laser projectors in a year or two. "We've been seeing this happening for 10 years," Jacobs says. "The technology keeps changing so rapidly. Up until a decade ago, it was same technology we've had since the 19th century. There have been upgrades to it, but it's still just a gate, film, and a light source. I'm curious to see where this

stops. When do we hit that point where we say, 'Okay, we've planned out and this is what the cinematic experience is?' Until we get there, it's going to keep changing, and the industry is going to follow whatever is happening. So we either stick with Betamax or go with VHS."

The Bullock Museum IMAX Theatre is located at 1800 Congress. For showtimes, see www.thestoryoftexas.com.



To get the largest screen in Texas into the Bullock Museum, a hole had to be cut into the building's outer wall.

JOHN ANDERSON

FILM LISTINGS



Desperate Living

Marion Cotillard works without a net

BY JOSH KUPECKI

For the past 18 years and over the course of six feature films, Belgian filmmaking brothers Jean-Pierre and Luc Dardenne have carefully chronicled the lives of the underprivileged, the unemployed, and the lost souls who invariably get discarded, as modernity and capitalism move inexorably forward in a society that neither cares for nor wants anything to do with them. These stories of abandoned children, undocumented immigrants, and people pushed to the margins of society have wowed critics (two Palme d'Ors, putting them in rare company) and influenced more than a few directors (paging Darren Aronofsky), but apart from the arthouse crowd, their films have not made much of an impact here in the States. So does recruiting international movie star Marion Cotillard for their new film mark an attempt to break into the mainstream? I'd hazard that it was probably a producer's call, but the resulting film is an exceptionally crafted drama, anchored by the brothers' mastery of their skills and Cotillard's breathtaking performance.

Cotillard is Sandra, a working-class mother employed at a solar panel manufacturing company in a Belgian town, who, upon returning to work after a leave of absence due to a bout of depression, is told she's been sacked. In her absence, and under questionable circumstances, Sandra's coworkers have voted to cut up her salary as a substantial bonus for them instead of keeping her on as an employee. After pleading with her boss, she is given the

weekend to convince her fellow coworkers to keep her on, with a new vote to occur Monday morning. Hence the title and hence what follows, as we see Sandra go from employee to employee, trying to convince them that they should choose her over the money all of them so desperately need. Aided by her endlessly supportive husband (Rongione, equally amazing, and thankfully not a pushover), we watch Sandra undertake this emotionally crippling task, and at the same time learn about the precarious financial instability of the people with whom she works.



TWO DAYS, ONE NIGHT

D: Jean-Pierre Dardenne, Luc Dardenne; with Marion Cotillard, Fabrizio Rongione, Catherine Salée, Christelle Cornil, Olivier Gourmet. (PG-13, 95 min., subtitled)

★★★★

Sounds tedious on paper, I know. But the Dardenne brothers have made a compelling film about an ethical dilemma that evokes a moralism that most filmmakers would give their eyeteeth to capture a fraction of. Halfway through the film you realize that maybe Sandra shouldn't get her job back, and that her campaigning is causing more harm than good. This recognition evokes the heartbreaking futility of Sandra's situation in the broader sense of society as a whole. Are we all just cogs in a wheel, ever-replaceable and ever-disposable? The Dardenne brothers make that case, and then deftly subvert it. A tour de force for Cotillard (who is in practically every frame) and another feather in the cap for frères Dardenne, *Two Days, One Night* is contemporary social realism at its finest, portraying the complicated moral landscape we're constantly navigating and the difficult decisions this modern world has invariably wrought.

ARBOR, VIOLET CROWN

NEW REVIEWS

★ THE DUKE OF BURGUNDY

D: Peter Strickland; with Chiara D'Anna, Sidse Babbett Knudsen, Fatma Mohamed, Eugenia Caruso, Kata Bartsch, Monica Swinn. (NR, 104 min.)

Human relationships are by nature unpredictable, anarchic, and subject to all sorts of cracks, frays, rendings, and endings. So too, it turns out, are the romantic foibles of those who would corset their emotions (thereby freeing them) in bondage and domination role-playing. *The Duke of Burgundy* plays around with roles, all right, often beautifully so, but it also contains echoes of the traditional romantic comedy. *Secretary* this isn't, however. The third feature from UK director Strickland hearkens back to the glory days of Eurosexploitation cinema of Jess Franco and Jean Rollin. It even features the Belgian actress Monica Swinn, a regular in both auteurs' companies. As an homage, it's visually and thematically gratifying, and on its own merits it's scarily effective as well.

Set in an unnamed country estate sometime in the past (or possibly an elaborate, fantasy re-creation of the past, we're never quite certain), Strickland's film is a character study of mistress-and-servant lesbian role-playing. Knudsen is Cynthia, the stern and headmistress-like employer of the younger "maid-servant" Evelyn (D'Anna). Dominant Cynthia and submissive Evelyn while away the hours in perfect harmony, or so it at first appears. When not having her boots or her bum polished by Evelyn, Cynthia attends entomological lectures and adds to her lepidopterist's collection. It doesn't take a Freud to discern the similarity between the pinned yet fragile stasis of all those moths and butterflies in their airtight display cases and the relationship of Cynthia and Evelyn. Evelyn yearns to be sealed up within a coffin-like box beneath Cynthia's bed, even as Cynthia's stringent self-discipline shows signs of cracking at the seams (not unlike the dreaded runs in her pantyhose.) The pair even work from a set of tightly scripted cards, reminding themselves exactly what to say, do, and be. The question hanging in the air is: Who is

OPENINGS

The Duke of Burgundy (NR)
Goodbye to Language (NR)
Jupiter Ascending (PG-13)
Malli Malli Idhi Rani Roju (NR)
Mommy (R)
Seventh Son (PG-13)
Shamitabh (NR)
The SpongeBob Movie: Sponge out of Water (NR)
Two Days, One Night (PG-13)

RATINGS

- ★★★★★ As perfect as a movie can be
- ★★★★ Slightly flawed, but excellent nonetheless
- ★★★ Has its good points, and its bad points
- ★★ Mediocre, but with one or two bright spots
- ★ Poor, without any saving graces
- 🍌 La bomba
- 🍌 ★ Recommended



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really the dom and who is the sub?

Strickland's previous feature, the excellent psychological study *Berberian Sound Studio*, also mined niche territory. That film used the audiovisual tropes, specifically the auditory ones, of Italian horror films of the Seventies and Eighties to create a remarkable portrait of a solitary sound engineer coming unglued. *The Duke of Burgundy* doubles down on the genre conventions and ends up being all the better for it. That's thanks in large part to the score by the UK group Cat's Eye, the two flawless lead performances, and cinematographer Nicholas D. Knowland's keen eye for creating a more-than-acceptable simulacrum of Franco and Rolin's hallucinatory, dreamlike vibes. Unlike those two directors, Strickland gets away with it all sans explicit sex or even much nudity. After all, everyone knows it's better to leave a little something to the imagination.

★★★★

– Marc Savlov

ALAMO SOUTH LAMAR

★ GOODBYE TO LANGUAGE

D: Jean-Luc Godard; with H  lo  se Godet, Kamel Abdeli, Richard Chevallier, Zo   Bruneau, Christian Gregori, Jessica Erickson. (NR, 70 min., subtitled)

Cinema's oldest enfant terrible, Jean-Luc Godard, has made his most accessible film in a decade or more – and it's in 3-D, no less – indicating that the irascible cineaste remains an active film explorer. *Goodbye to Language* is the kind of cinematic essay that Godard has come to specialize in; it's really a montage of thoughts, aphorisms, and images, and not a story, although there are some consistent characters (often naked – and how better to hold our interest in their philosophical queries?) and one dog. Godard is still shooting in digital video, but in addition to the 3-D, he ratchets up the camera's color saturation, among other effects like superimpositions and sound distortions, to create realities that often look artificial and appear to exist in multiple planes. Similarly, Godard uses written words onscreen but often obscures our ability to fully read what they say. Despite all the film's artifice, however, numerous shots exude the lyricism of an ode to nature. Literature, art, politics, old movies – all the director's familiar tropes – flit by in shots that are usually no more than a few seconds long. If this sounds like your idea of hell, I'm not about to convince you otherwise, but if this kind of synaptic brainstorm sounds like an invigorating cinematic experience, I'm here to tell you that watching *Goodbye to Language* on a big screen will be 70 minutes well spent.

★★★★

– Marjorie Baumgarten

ALAMO SOUTH LAMAR

JUPITER ASCENDING

D: Andy Wachowski, Lana Wachowski; with Mila Kunis, Channing Tatum, Sean Bean, Douglas Booth, Eddie Redmayne, Tuppence Middleton, James D'Arcy, Gugu Mbatha-Raw. (PG-13, 127 min.)

Lana and Andy Wachowski, directors/writers/fabulators of the *Matrix* trilogy and *Cloud Atlas* return with an old-fashioned space opera that borrows heavily from the likes of Edgar Rice Burroughs' *John Carter of Mars* novels and cartoonist Alex Raymond's Thirties-era *Buck Rogers* and *Flash Gordon*. Visually, it's a flat-out stunner – I didn't see it on an IMAX screen, but you should – which is pretty much a given with the Wachowskis'

SXSW Film Unveils 2015 Lineup

BLOCKBUSTER COMEDIES SHARE SPACE WITH BONA FIDE INDIES **by Kimberley Jones**

On Tuesday, SXSW Film announced 145 films from its 2015 slate (still to come: mid-night features, shorts, and the usual late additions). Of special interest this year are the bulked-up narrative and documentary competition fields – 10 films per category, up from the traditional eight – and the expansion of two 2014 innovations, the SXsports and TV-specific Episodics tracks.

Top to bottom, it's a pretty stellar-looking lineup for the 2015 Fest, which runs March 12-21. There are the big projects from bold-faced names, like the work-in-progress premiere of **Judd Apatow** and **Amy Schumer**'s collaboration *Trainwreck* and Headliner screenings like **Alex Gibney**'s *Steve Jobs: The Man in the Machine*, the **Will Ferrell-Kevin Hart** prison-bound comedy *Get Hard*, and action-comedy *Spy*, **Paul Feig**'s third film with future *Ghostbuster* **Melissa McCarthy**. Also lined up: a retrospective screening of *The Road Warrior* (aka *Mad Max 2*) with director **George Miller** in attendance for a Q&A. It's worth pointing out that Miller's *Mad Max* reboot with **Tom Hardy** opens May 15, so let's all start wildly speculating now if this means SXSW audiences will get a first look at the new pic.

But the majority of the programming is devoted to less starry stuff – exciting new works in American and international independent cinema. Even more encouraging is how long the Austin roll call is this year. In the Narrative Feature Competition slate, there's



former Austinite **Hannah Fidell**'s *6 Years and Trey Edward Shults*' *Krishna*. Popping up in the Documentary Feature Competition category is St. Edward's prof **Scott Christopherson**'s *Peace Officer*, while in the Visions category, **Ben Powell** sets sail with

Barge, about tugboat workers, and **Sara Hirsh Bordo** profiles local activist **Lizzie Velasquez** in *A Brave Heart: The Lizzie Velasquez Story*. Switching back to narratives: **Bob Byington** will world premiere *7 Chinese Brothers*, starring **Jason Schwartzman** and **Tunde Adebimpe**, **Todd Rohal** will rep the world's unluckiest sequel, *Uncle Kent 2*, and TV maestro **Rob Thomas** will show off his new CW series, *iZombie*.

SXSW Film has always excelled at music docs, and this year we've got two from Texas filmmakers – **Joe Nick Patoski**'s *Sir Doug and the Genuine Texas Cosmic Groove* (that's **Sir Doug Sahn**, of course) and **Alan Berg**'s *The Jones Family Will Make a Way*, about the friendship between Pentecostal gospel singer **Bishop Fred Jones** and atheist rock critic (and former *Chronicle* music columnist) **Michael Corcoran**.

Finally, Austin audiences will get their first looks at the latest films from **Andrew Bujalski** and **David Gordon Green** – that would be *Results* and *Manglehorn*, respectively – following those films' positively received premieres at other festivals.

Iceberg, we've barely touched your tip. You can find the entire lineup online at austinchronicle.com/daily/screens, as well as the latest news on SXSW Film. Look for the *Chronicle*'s SXSW Film preview issue on stands March 12.

A version of this story previously ran online.

masterful predilection for the intricacies of cinematic world-building. The vaguely Shakespeare-meets-Disney storyline, however, along with the gravity-distorting masses of long-winded exposition and the irritating presence of a miscast Channing Tatum send the whole gorgeous mess plummeting back to Earth before even the first 30 minutes have passed. Luc Besson managed to juggle similarly assorted planets and subplots in the air, or lack thereof, with 1997's *The Fifth Element*, but *Jupiter Ascending* has little of that space opera's zany genius.

Kunis is Jupiter Jones, the twentysomething daughter of a Russian   migr  . Her American father, besotted with brass telescopes and portentous astronomical wonder, was murdered by generic Russian thugs while she was still in the womb, but her extended family makes it to the USA where they bicker around the dinner table and she cleans toilets by day. Jupiter, however, is destined for greater things, although how "great," she has no idea. As it happens, she's the reincarnation – "recurrence" in the film's parlance – of a member of the universe's royalty, thanks to matching genetics. Soon enough, a trio of spacey bounty hunters are tracking her, a genetically spliced wolf-human supersoldier in anti-grav surfwear (Channing) is saving her, and a trio of universal royals are clamoring for her attention, or her death, or both. Eventually, it's revealed – spoiler alert – that

as in the *Matrix* films, the whole of humanity is but raw material for more advanced (i.e., evil) intelligences. Frenetically cut but ultimately dull pursuits and bad-guy-and-gal brinksmanship ensue. They exit pursued by a talking bat-lizard enforcer.

While the totality of *Jupiter Ascending* is just too much for its own massive narrative heft to support, kudos to the Wachowskis for beating back against mainstream Hollywood by casting actors of all races and genders in key roles, something they've been doing since their 1996 debut *Bound*. Their latest, however, works far better as a thinly veiled critique of consumptive capitalism than it does as a femme-empowerment manifesto. Beyond that, and more obviously, this is a (very pricey) throwback to the "gosh, wow, sense-of-wonder" tone of Thirties pulp fictioneerings like *Thrilling Wonder Stories* and *Weird Tales*. George Lucas lifted mightily from these same inspirational wellsprings and did a far more coherent job of it. Channing's vulpine hero pales in comparison to a certain Tatooine farm boy, and even though Jupiter Jones ends up looking strikingly Queen Amidala-ish, this isn't even on par with the universally loathed *The Phantom Menace*.

★★

– Marc Savlov

ALAMO LAKELINE, ALAMO SLAUGHTER LANE, ALAMO VILLAGE, BARTON CREEK SQUARE, BULLOCK MUSEUM, CM CEDAR PARK, CM HILL COUNTRY GALLERIA, CM ROUND ROCK, CM SOUTH PARK MEADOWS, CM STONE HILL TOWN CENTER, FLIX BREWHOUSE, HIGHLAND, GATEWAY, IPIC, LAKELINE, METROPOLITAN, MOVIEHOUSE, TINSELTOWN NORTH, WESTGATE

THE LOFT

D: Erik Van Looy; with Karl Urban, James Marsden, Wentworth Miller, Eric Stonestreet, Matthias Schoenaerts, Isabel Lucas, Rachael Taylor, Rhona Mitra. (R, 108 min.)

An Agatha Christie whodunit doused in Axe Body Spray, Erik Van Looy's *The Loft* marks the English-language remake of his own original Belgian thriller about five dudes determined to discover who among them left a bleeding blonde behind in the secretly shared fuck pad of the title. It isn't the first remake, either – the Dutch took a crack at it with Van Looy's help – but the vicarious thrill of getting away with an affair, let alone murder, must carry an international appeal.

Alas, said appeal is combated at every turn by dopey dialogue, an aggressively convoluted timeline, and ripe performances from the likes of Karl Urban (as suave architect Vincent), James Marsden (naive psychologist Chris), Wentworth Miller (timid pal Luke), Eric Stonestreet (obnoxious buddy Marty), and Matthias Schoenaerts (reprising his role as Philip, Chris' hotheaded half-brother). These five each agree to take a key to Vincent's upscale condo in exchange for remaining discreet about their mutual indiscretions, and after a year of successfully sneaking around, the men suddenly find themselves confronted with a body in a bed and nowhere else to turn.

The director made an impression with 2003's *The Memory of a Killer*, but it's little wonder why this version – shot in 2011 and

since shuffled among distributors – has sat on the proverbial shelf for so long. Despite a premise loaded with potential for temptation and tension, this slickly shot shout-fest gets bogged down in flashbacks, alibis, motives, double-crosses, drugs, druggings, political blackmail, childhood trauma, femmes fatales, homoerotic innuendo, and more red herrings than a bag of Swedish Fish.

Where's the fun in all of this? These well-to-do men are thoroughly established as amoral misogynists, all burdened by shrewish wives, and the film does little to provide either a rooting interest or a knowing sense of humor about its retrograde gender dynamics. *Gone Girl's* perverse sense of wit eased viewers into that movie's labyrinthine scheming; *The Loft* instead offers so many shifty glances and shifting allegiances that it nearly qualifies as a tongue-in-cheek parody of the modern erotic thriller. The inclusion of two alluring blondes (Lucas and Taylor, both Aussie actresses and each a veteran of the *Transformers* franchise) dares to encourage comparisons to the work of Alfred Hitchcock, particularly *Rope*, but the twists and trysts largely unfold without any palpable sense of passion, lust, or desperation.

Van Looy does pay enough attention to work in a pair of scenes that coyly associate bodily violations involving needles and knives with (improbably modest) acts of intercourse, and he does play up the implication that the fellas' high-end hideout now doubles as a gilded cage of glass and steel. For the most part, *The Loft* struggles to engage even on the level of tawdry potboiler, joining the forgettable ranks of 2005's *Derailed* and 2008's *Deception* as yet another underwhelming one-night stand.

★★ – William Goss
BARTON CREEK SQUARE, CM CEDAR PARK, CM HILL COUNTRY GALLERIA,
CM ROUND ROCK, CM SOUTHPARK MEADOWS, HIGHLAND, GATEWAY,
LAKELINE, TINSELTOWN NORTH, TINSELTOWN SOUTH, WESTGATE

MALLI MALLI IDHI RANI
ROJU
D: Kranthi Madhav; with Sharwanand, Nithya Menon, Nassar. (NR, 130 min., subtitled)
Not reviewed at press time. Telugu romantic drama.
– Marjorie Baumgarten
TINSELTOWN SOUTH

MOMMY
D: Xavier Dolan; with Anne Dorval, Antoine-Oliver Pilon, Suzanne Clément. (R, 139 min., subtitled)
Mommy bursts with so much frenzied, turbulent energy that it really only makes sense when looked at as the fifth feature film by a 25-year-old moviemaker. Québécois Xavier Dolan is one of those enfants terribles of the cinema, making and sometimes acting in films that court attention. At Cannes this past year in a rare tie, the wildly careening *Mommy* was selected to share the Jury Prize with *Goodbye to Language*, the contemplative 3-D essay by the prickly old man of the French New Wave, Jean-Luc Godard. For all its temperamental gusto, *Mommy* clocks in at 139 minutes, while Godard's rumination weighs in at 70. Both *Mommy* and *Goodbye to Language* coincidentally debut in Austin this week.
Mommy opens in a cauldron of unchecked emotions as teenage Steve (Pilon) starts a cafeteria fire and his unconstrained mother Diane, who calls herself Die (an unusual spelling that's not happenstance to this character

Kings of Pastry
D: Chris Hegedus and D.A. Pennebaker. (2009, NR, 87 min.) AFS and The Austin Chronicle Present.
The greatest pastry chefs in the world are captured in this documentary as they compete for the classification of Meilleur Ouvrier de France (Best Craftsman in France). This screening is hosted by Chronicle Managing Editor Kimberley Jones, who will be discussing the First Plates awards with Food Editor Brandon Watson. @Marchesa Hall & Theatre, Tuesday, 7:30pm.



who intersperses her French with American slang) comes to collect him from the group home, which is now kicking Steve out for his behavior. The film is set in a fictional Canada of the near future, where a law has been passed allowing parents to commit incorrigible children to the institutional care of the state. Die, however, is determined to keep Steve at home and at least get him through the Canadian equivalent of high school. Theirs is a volatile relationship, sometimes bordering on the romantic but always undone by Steve's erratic, hyperactive outbursts, which are characterized by their violence and attention-seeking. A quieter and gentler presence soon enters their household in the form of their neighbor Kyla (Clément), a stammering schoolteacher on sabbatical, who lives with her humdrum family across the street. Just as her calm demeanor provides a counterbalance to the fireworks of Steve and Die, her difficulty forcing out language contrasts with the uncontrolled volubility of the mother and son.

There's not much more to *Mommy* than these anguished character studies. They go round and round, yet a narrative never coalesces. This will seem like an endurance test to some viewers (place me in that camp), but others will find it involving. The other essential thing going on in *Mommy* is Dolan's manipulation of the screen dimensions. The screen ratio is 1:1, which is a perfect square, although it gives the illusion of the image looking longer than it is wide. (Unless you know this going in, it's likely you'll miss a few minutes of the opening reels while you exit the theatre to advise the management to adjust the lens.) At a couple points when the characters experience happiness, the screen ration suddenly pops out into widescreen. The more optically friendly image is elating, although the screen quickly returns to its claustrophobic state. Dolan also manipulates image and sound in various other ways that are reflective of the emotionalism of the characters. Undeniably, living with a teenager can be a hard row to hoe; living with a violently hyperactive teen, however, may require a seat in a temporary exit row.

★★★ – Marjorie Baumgarten
ARBOR

PROJECT ALMANAC
D: Dean Israelite; with Jonny Weston, Sofia Black-D'Elia, Sam Lerner, Virginia Gardner, Allen Evangelista, Amy Landecker, Gary Weeks. (PG-13, 106 min.)

Lemme tell ya, kids these days with their smartphones and video cameras and newfangled temporal relocation devices. The latest high-concept handheld whatsit to come down the pike would be *Project Almanac*, which transparently hopes to do for the time-travel movie what *Chronicle* did for teen superheroes – and basically succeeds at fulfilling its own pre-made pitch.

High school whiz kid David (Weston) has just been accepted to MIT. If he doesn't want his mom to sell the house, though, he'll have to impress countless scholarship committees. Digging through the basement-stowed belongings of his late father (Weeks), David and younger sis Christina (Gardner) uncover government-contracted blueprints for the aforementioned temporal relocation device. With the help of two smartass buddies (Lerner and Evangelista) and David's crush, Jessie (Black-D'Elia), this crew manages to turn back the clock, indulging in all sorts of wish fulfillment and improbably catching most of their space-time shenanigans on camera.

Despite the film's largely hectic point-of-view, first-time helmer Dean Israelite credibly establishes a science-positive environment that ultimately results in less-than-intelligent displays of teenage impulsiveness, and the kids have a believably determined camaraderie as they only ever use the device together to get revenge on bullies, win the lottery, and snag backstage passes at Lollapalooza. A sharper script might have tapped into the current generation's self-cannibalizing need for insta-nostalgia (epitomized by the ever-present camera and the insistence on a documented life), but writers Andrew Stark and Jason Pagan settle into a decent if formulaic cautionary tale about the timeless nature of regret uniquely enabled by the product placement one has come to expect from producer Michael Bay. (What's a modern time machine without parts from an Xbox One?)

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Seventh Son (PG-13) **DBox Motion Seating** Fri. - Wed. 9:55
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Alléluia

D: Fabrice Du Welz; with Lola Dueñas, Laurent Lucas, Hélène Noguerra. (2014, NR, 93 min.) **AFS: New Releases.** This Belgian update on the “honeymoon killers” won the jury prize for Best Film at last year’s Fantastic Fest. @Marchesa Hall & Theatre, Friday, 8pm.



The story takes an uneven turn toward sentimentality once David takes a solo trip back to undo a mistake and wreaks widespread, present-day consequences for his meddling. He and his pals name-drop pop culture’s most well-known time-travel touchstones throughout, yet fail to heed other movies’ consistent warnings against altering the course of history. As the mood dampens and the pace quickens, the strain on established logic grows heavier and it’s hard to not feel like *Almanac*’s earlier freewheeling potential has deflated on its way towards an inevitable conclusion.

More importantly, *Project Almanac* exists to confirm what we as a culture have long suspected: that the world won’t end with either a whimper or a bang, but all because of an Imagine Dragons concert.

★★★ – William Goss
ALAMO LAKELINE, ALAMO SLAUGHTER LANE, ALAMO VILLAGE, BARTON CREEK SQUARE, CM CEDAR PARK, CM HILL COUNTRY GALLERIA, CM ROUND ROCK, CM SOUTHPARK MEADOWS, CM STONE HILL TOWN CENTER, FLIX BREWHOUSE, HIGHLAND, GATEWAY, IPIC, LAKELINE, METROPOLITAN, MOVIEHOUSE, TINSELTON NORTH, WESTGATE

SEVENTH SON

D: Sergey Bodrov; with Ben Barnes, Julianne Moore, Jeff Bridges, Alicia Vikander. (PG-13, 102 min.)

Not reviewed at press time. In this fantasy film, a young apprentice Spook (the seventh son of a seventh son) meets his first challenge in the form of an evil witch played by Oscar shoo-in Julianne Moore. – Marjorie Baumgarten
ALAMO LAKELINE, ALAMO SOUTH LAMAR, BARTON CREEK SQUARE, CM CEDAR PARK, CM HILL COUNTRY GALLERIA, CM ROUND ROCK, CM SOUTHPARK MEADOWS, CM STONE HILL TOWN CENTER, HIGHLAND, GATEWAY, IPIC, LAKELINE, MOVIEHOUSE, TINSELTON NORTH, TINSELTON SOUTH, WESTGATE

SHAMITABH

D: R. Balki; with Amitabh Bachchan, Dhanush, Akshara Haasan, Pete Meads. (NR, 153 min., subtitled)

Not reviewed at press time. In this Hindi film, two people come together, but their differences force them apart. – Marjorie Baumgarten
TINSELTON SOUTH

THE SPONGEBOB MOVIE: SPONGE OUT OF WATER

D: Paul Tibbitt; with the voices of Tom Kenny, Antonio Banderas, Bill Fagerbakke, Clancy Brown. (NR, 93 min.)

Not reviewed at press time. The lovable gang from the animated Nickelodeon series leaves Bikini Bottom to come ashore and mess with the three-dimensional world. – Marjorie Baumgarten
ALAMO LAKELINE, ALAMO SLAUGHTER LANE, BARTON CREEK SQUARE, CM CEDAR PARK, CM HILL COUNTRY GALLERIA, CM ROUND ROCK, CM SOUTHPARK MEADOWS, CM STONE HILL TOWN CENTER, FLIX BREWHOUSE, HIGHLAND, GATEWAY, IPIC, LAKELINE, MOVIEHOUSE, TINSELTON NORTH, TINSELTON SOUTH, WESTGATE

FIRST RUNS

*Full-length reviews available online at austinchronicle.com. Dates at end of reviews indicate original publication date.

2015 ACADEMY AWARD-NOMINATED ANIMATED SHORT FILMS

D: Various. (NR, 82 min.)
This year’s Academy Award nominees for Best Animated Short Film, which reflect a diverse array of animation techniques from around the world, will be showcased nationwide in a collective block. In the charming, word-less “Feast,” a spoiled puppy comes to resent his owner’s newfound interest in a woman with more reasonable eating habits. Striking and painterly, “The Dam Keeper” finds a young pig keeping the literal and figurative darkness at bay. Simplicity is the name of the game for Canada’s “Me and My Moulton,” about a young Norwegian girl and her sisters eagerly awaiting their first bicycle, and the Netherlands’ “A Single Life,” in which a lonely woman skips through her own timeline with the help of a cautionary vinyl record. Lastly is “The Bigger Picture,” a bittersweet portrait of two English brothers caring for their elderly mother. The program is rounded out with a selection of additional, recommended animated shorts. (01/30/2015)
★★★ – William Goss
ALAMO SOUTH LAMAR, VIOLET CROWN

2015 ACADEMY AWARD-NOMINATED DOCUMENTARY SHORT FILMS: PROGRAMS A & B

D: Various. (NR, A: 81 min.; B: 71 min.)
Owing to their longer running times, the five films nominated for Best Documentary Short Subject have been divided into two programs for this limited theatrical run. Both programs are punishing, as the collected films examine suffering from different angles. *Program A* consists of the two longest shorts, and they’re two of the best in the batch. Aneta Kopacz’s “Joanna” is a candid and deeply moving portrait of a woman facing death, catching the day-to-day interplay between the title’s Joanna – a Polish blogger, wife, and mother who has terminal cancer – and her inquisitive young son John. Ellen Goosenberg Kent’s riveting HBO documentary, “Crisis Hotline: Veterans Press 1,” is also about human bonds – this time between strangers over the phone at the Veterans Crisis Line. We never hear or see the callers, but a vivid picture emerges of both sides of the line, their agony and their empathy. An absolute brutalizer, “Our Curse” is the intensely personal account by Polish husband and wife Tomasz Sliwinski and Maciej Slesicki of their experience with newborn son Leo, diagnosed with a rare, often-fatal respiratory disorder called Ondine’s Curse. It’s shattering to watch, but it’s worth it. The other two films suffer from comparison. J. Christian Jensen’s “White Earth” is a well-intended but unfocused look at the personal toll an oil boom takes on a tiny North Dakota town. Meanwhile, Gabriel Serra Arguello’s “The Reaper (La Parka)” – at face value a portrait of a Mexican slaughterhouse worker meditating on his job and mortality – will turn not just stomachs but carnivores into leaf-eating penitents. (01/30/2015)
★★★ – Kimberley Jones
VIOLET CROWN

Blue Ruin

D: Jeremy Saulnier; with Macon Blair, Devin Ratray, Amy Hargreaves, Kevin Kolack, Eve Plumb. (2014, R, 90 min.) **Cinebrew.** This multi-award-winning film about a loner on a mysterious mission is a taut exercise in suspense. Actor Macon Blair will be in attendance for a Q&A, and there will be beer from Hops & Grain Brewery. (*) @Violet Crown, Wednesday, 8pm.



2015 ACADEMY AWARD-NOMINATED LIVE-ACTION SHORT FILMS

D: Various. (NR, 118 min.)
Despite language barriers, this year’s Academy Award nominees for Best Live-Action Short Film are unified by a general desire to tug at one’s heartstrings. Mat Kirkby’s “The Phone Call” centers on Heather (Sally Hawkins), a crisis center hotline worker trying to keep a suicidal Stan (Jim Broadbent, heard but never seen) on the line. Michael Lennox’s “Boogaloo and Graham” is a nakedly sentimental coming-of-age yarn, concerning two Belfast boys and their pet chickens in tumultuous Northern Ireland, circa 1978. More pointedly political, “Butter Lamp” dryly observes rural Tibetans being photographed against a variety of exotic backdrops before delivering a somber punchline. The meet-cute premise of Israel’s “Aya” is full of lovely potential, but at 40 minutes, the film overstays its welcome. “Parvaneh” does better justice to its character study of an Afghan immigrant (Nissa Kashani) trying to send money back home to her family from Zurich, where she works illegally. (01/30/2015)
★★★ – William Goss
ALAMO SOUTH LAMAR, VIOLET CROWN

AMERICAN SNIPER

D: Clint Eastwood; with Bradley Cooper, Sienna Miller, Luke Grimes, Jake McDorman, Kevin Lacz, Cory Hardrict, Navid Negahban, Keir O'Donnell. (R, 132 min.)
With his best film since at least 2008’s *Gran Torino*, Clint Eastwood revisits his long preoccupation with guns and their capabilities, although the recoil of *American Sniper* doesn’t have the same moral reverb of Eastwood’s finest work. Based on the memoir by Chris Kyle (Cooper, a dramatic revelation) – who, during the course of four tours in Iraq, became the most prolific sniper in the annals of U.S. military history – the film exists in a black-and-white world in which only good and evil abide. This sense of dichotomy, which served Kyle so well in combat, becomes a liability upon his difficult reentry into civilian life. Eastwood’s touch is most clearly evident in the film’s action sequences – packed with zealous clarity and tense dynamism – but *American Sniper*, to its credit, shows no interest in creating blind heroics and, instead, upholds the nickname Kyle earned in Iraq: the Legend. (01/16/2015)
★★★ – Marjorie Baumgarten
ALAMO LAKELINE, ALAMO SLAUGHTER LANE, ALAMO SOUTH LAMAR, ALAMO VILLAGE, BARTON CREEK SQUARE, CM CEDAR PARK, CM HILL COUNTRY GALLERIA, CM ROUND ROCK, CM SOUTHPARK MEADOWS, CM STONE HILL TOWN CENTER, FLIX BREWHOUSE, HIGHLAND, GATEWAY, IPIC, LAKELINE, MOVIEHOUSE, TINSELTON NORTH, TINSELTON SOUTH, WESTGATE

AMIRA & SAM

D: Sean Mullin; with Martin Starr, Dina Shihabi, Paul Wesley, David Rasche, Laith Nakli, Ross Marquand, Claire Byrne, Teddy Cañez, James Chen. (NR, 90 min.)
A sweet little gem of a movie, director Mullin’s debut feature is a relatively slight slice of cross-cultural love in the Big Apple, but it more than makes up for that by being ingratiatingly charming, playful, and, above all, honest in its depiction of a budding romance between a recently returned Army veteran and a thoroughly modern young Iraqi woman. After years in the military, Sam (Starr, of *Freaks and Geeks* fame) pays a visit to his old friend, former Iraqi translator Bassam (Nakli), and meets cute with Bassam’s niece Amira (the luminous Shihabi). Initially, she bristles at Sam’s presence, but slowly, tentatively, and yes, predictably, a romance begins to blossom between this unlikely pair. *Amira & Sam* isn’t perfect, but the film has an abundance of goodwill and a core belief that true love can, if not entirely overcome *all* odds, then at least even up the battle-scarred playing field. (01/30/2015)
★★★ – Marc Savlov
ALAMO LAKELINE, ALAMO SOUTH LAMAR

BABY

D: Neeraj Pandey; with Akshay Kumar, Anupam Kher, Taapsee Pannu. (NR, 160 min., subtitled)
Not reviewed at press time. An elite counterintelligence task force fights terrorism in India. (01/23/2015)
– Kimberley Jones
TINSELTON SOUTH

BLACK OR WHITE

D: Mike Binder; with Kevin Costner, Octavia Spencer, Jillian Estell, André Holland, Anthony Mackie, Mpho Koaho, Bill Burr, Paula Newsome, Gillian Jacobs, Jennifer Ehle. (PG-13, 121 min.)
The reunion of writer/director Mike Binder and star/producer Kevin Costner (*The Upside of Anger*) may have once held promise, but following a year of pronounced

racial turmoil in the public sphere, their liberal guilt trip about how racism makes white people uncomfortable, too, feels like lip service to issues deserving of less melodramatic treatment. Costner plays Elliot, a big-city lawyer and recent widower entrusted to continue raising his precocious biracial granddaughter, Eloise (Estell). However, Elliot’s increasingly inebriated state has prompted Eloise’s remaining grandmother, Rowena (Spencer) – aided by her attorney brother, Jeremiah (Mackie), and Eloise’s supposedly reformed drug-addict father, Reggie (Holland) – to sue for full custody. What follows is a parade of broadly played culture clashes and a wearisome sense of righteousness from both sides. Acknowledging a thorny middle ground but never finding a satisfying path through it, *Black or White* is a film all about matters of race that hardly matters at all. (01/30/2015)

★★ – William Goss
ALAMO LAKELINE, BARTON CREEK SQUARE, CM CEDAR PARK, CM HILL COUNTRY GALLERIA, CM ROUND ROCK, CM SOUTHPARK MEADOWS, CM STONE HILL TOWN CENTER, FLIX BREWHOUSE, HIGHLAND, GATEWAY, IPIC, METROPOLITAN, MOVIEHOUSE, TINSELTON NORTH, WESTGATE

BLACK SEA

D: Kevin Macdonald; with Jude Law, Scoot McNairy, Ben Mendelsohn, Tobias Menzies, Grigoriy Dobrygin, David Threlfall, Michael Smiley, Karl Davies, Konstantin Khabenskiy, Daniel Ryan, Jodie Whittaker. (R, 115 min.)
Director Kevin Macdonald (*One Day in September, The Last King of Scotland*) has always been attracted to extreme masculinity – and I can think of no more extremely masculine story pitch than casting actors Jude Law, Michael Smiley, and former Austinite Scoot McNairy alongside a bunch of burly Russian thespians and placing them inside a rustbucket submarine helbound for death or glory. Unfortunately, you need more than sweat, brawn, and the incessant hurling of awesome Soviet-era expletives to make a legitimately suffocating nail-biter these days, and while *Black Sea* has its tin-can powder keg moments, the film never fully coheres into the riveting undersea actioner it so clearly wishes to be. *Black Sea* is cluttered and claustrophobic in all the right ways, but you walk away with the niggling sense that the story never quite holds your attention the way a hellish netherworld of blood, sweat, and fiery, sub-oceanic doom should. (01/30/2015)
★★ – Marc Savlov
BARTON CREEK SQUARE, CM HILL COUNTRY GALLERIA, GATEWAY, TINSELTON SOUTH

THE BOY NEXT DOOR

D: Rob Cohen; with Jennifer Lopez, Ryan Guzman, Ian Nelson, Kristin Chenoweth, John Corbett, Lexi Atkins, Hill Harper. (R, 91 min.)
In this brazenly dumb MILF thriller, Jennifer Lopez stars as vulnerable schoolteacher Claire, who – recently separated from a once-cheating husband (Corbett) – sneaks a peek one evening at the 19-year-old naked hottie neighbor, Noah (Guzman). After their mutual attraction culminates in a steamy midnight fuck, however, Noah goes *Fatal Attraction* on her, faxing photos of their one-night stand to her classroom and tampering with the brakes on her estranged spouse’s car. While Lopez pulls off the overdone damsel-in-distress schtick somewhat credibly, Guzman fails to step up to the trickier role of her seducer and stalker. No doubt, a genre flick like this one – short on character development, long on cheap thrills – can be trashy fun, but when it plays like so many junk films before it, your interest wanes fairly quickly. What *The Boy Next Door* needs is a subversive touch. Otherwise, it’s just another pretty face. (01/23/2015)
★★ – Steve Davis
BARTON CREEK SQUARE, CM ROUND ROCK, CM SOUTHPARK MEADOWS, HIGHLAND, METROPOLITAN, TINSELTON NORTH, WESTGATE

CAKE

D: Daniel Barnz; with Jennifer Aniston, Adriana Barraza, Anna Kendrick, Sam Worthington, Chris Messina, Mamie Gummer, Felicity Huffman, William H. Macy. (R, 102 min.)
The perhaps-too-cynical label of “awards bait” gets bandied about a lot this time of year. But, while *Cake* may mark American sweetheart Jennifer Aniston’s opportunity to flaunt facial scars and brood greatly, the film frankly isn’t remarkable enough to be part of the conversation. When first we meet Claire Bennett (Aniston), she’s bringing down her support group of fellow chronic pain sufferers, following the suicide of former member Nina (Kendrick). Maybe it’s just the pills and the pain talking, but her attitude is unrelentingly caustic. Only the hallucinatory – or perhaps otherworldly – reappearance of Nina causes Claire to confront her own grief. At the end of the day, *Cake* stands better as a showcase for the potential dramatic chops of the once and future Rachel Green than it does as the latest life-affirming indie.

Lionheart

D: Sheldon Lettich; with Jean-Claude Van Damme, Harrison Page. (1990, R, 108 min.) **Tough Guy Cinema.** In one of Van Damme's best films, he plays a Foreign Legion deserter who helps his brother by fighting in underground clubs. Director Lettich will be in attendance. @Alamo Ritz, Sunday, 7pm.



Hopefully, the next time Aniston goes fishing for awards, she uses more convincing bait to do so. (01/23/2015)

★★★ – William Goss
ARBOR

MORTDECAI

D: David Koepp; with Johnny Depp, Gwyneth Paltrow, Ewan McGregor, Paul Bettany, Olivia Munn. (R, 106 min.)

Most Americans will be unfamiliar with the late British writer Kyril Bonfiglioli's *Mortdecai* comic thrillers – about an art dealer named Mortdecai and his manservant Jock – on which this Johnny Depp comedy is based; still, no reference point is required to come to the conclusion this is a rotten movie all around. Depp's Mortdecai is something of a black hole, sucking in the superior actors in his orbit like McGregor, Paltrow, Goldblum, all more or less playing straight to his silly, high-kicking, show-pony act. Only Bettany, as the thuggishly devoted Jock, seems to be inhabiting the same movie – a spoof – as Depp. The plot jets Mortdecai between London, Moscow, and Los Angeles on the trail of a missing Goya painting, and there's enough potential there to imagine something more fizzily sophisticated. As it stands, however, Koepp's *Mortdecai* is a clunker, dead on arrival. (01/30/2015)

★ – Kimberley Jones
ALAMO SLAUGHTER LANE

A MOST VIOLENT YEAR

D: J.C. Chandor; with Oscar Isaac, Jessica Chastain, Albert Brooks, Elyes Gabel, David Oyelowo, Alessandro Nivola, Catalina Sandino Moreno, Christopher Abbott, Jerry Adler. (R, 125 min.)

Set in the semi-lawless New York City of 1981, *A Most Violent Year* is kind of a thriller, but any genre expectations will be thwarted by writer/director J.C. Chandor's almost-perverse pleasure in stopping shy of the boiling point: *A Most Violent Year* is all about the simmer. The ever-magnetic Oscar Isaac plays the self-made Abel Morales, who has risen from a humble delivery driver to marry the boss' daughter, Anna (Chastain), and buy out his heating-oil business. Chandor's most thematically ambitious picture yet, *A Most Violent Year* turns a contained and character-specific story into the thread-work of a massive canvas about the art of the sale, marital power struggles, the limits of the American Dream, and the lies we tell ourselves to reconcile reality with a preferred narrative. This film is its own thing – hypnotic and exacting and subtly savage – and I was fully in thrall to it all. (01/23/2015)

★★★★ – Kimberley Jones
ALAMO SOUTH LAMAR, ARBOR, CM HILL COUNTRY GALLERIA, CM SOUTHPARK MEADOWS, TINSELTOWN NORTH, TINSELTOWN SOUTH, VIOLET CROWN, WESTGATE

MR. TURNER

D: Mike Leigh; with Timothy Spall, Dorothy Atkinson, Paul Jesson, Marion Bailey, Ruth Sheen, Martin Savage, Joshua McGuire, Lesley Manville, David Horovitch, Karl Johnson. (R, 150 min.)

How does one create a film about a painter when the subject's work should already speak for itself? The images of acclaimed landscape oil painter and watercolorist J.M.W. Turner – certainly one of Great Britain's most magnificent artists ever – were controversial in his time (1775-1851) but are now generally recognized as precursors of Impressionism and even Abstract Expressionism. With *Mr. Turner*, writer/director Mike Leigh and actor Timothy Spall work in cahoots to show us the artist in his times. Cutting a tousled, inelegant figure, Spall's Turner is a strong physical presence, complete with a vast vocabulary of grunts, and all the inconsistencies that make up a human being. Exuding period detail, *Mr. Turner* delivers a lot of information without explanation, and little in the way of narrative eventfulness, but Leigh luxuriates in the moments, and provides glimpses of what it takes to be an artist amid the fray. (01/30/2015)

★★★★ – Marjorie Baumgarten
ARBOR

PADDINGTON

D: Paul King; with Hugh Bonneville, Sally Hawkins, Nicole Kidman, Ben Whishaw, Jim Broadbent, Julie Walters, Michael Gambon, Imelda Staunton, Peter Capaldi, Samuel Joslin. (PG, 95 min.)

It's with great satisfaction that I can report that *Paddington* is a marvelously charming, near-perfect blend of UK author Michael Bond's comically ursine character and some seriously fine technical wizardry. It's contemporary in tone but steadfastly true to its source material, and – good news! – it's hugely entertaining. Front-loaded with droll puns and wild comedic antics, the film finds Paddington (voiced by Ben Whishaw) forced from his natural habitat in the Peruvian rainforest to modern London, where the wee bear is taken in by the Brown family. With the help of Bonneville's hover-parent dad, Hawkins' idealistic mom, and the Brown children, Paddington searches for “the English explorer” he met years before, while also being stalked by Kidman's taxidermist villainess. Director King has cannily created a magical, new storybook home for Paddington, full of rapid-fire wordplay, split-second visual gags, and some veddy, veddy British punning. Huzzah *Paddington*, and marmalade forever! (01/16/2015)

★★★★ – Marc Savlov
ALAMO LAKELINE, BARTON CREEK SQUARE, CM CEDAR PARK, CM HILL COUNTRY GALLERIA, CM ROUND ROCK, CM SOUTHPARK MEADOWS, CM STONE HILL TOWN CENTER, GATEWAY, LAKELINE, MOVIEHOUSE, TINSELTOWN NORTH, TINSELTOWN SOUTH, WESTGATE

R100

D: Hitoshi Matsumoto; with Nao Ohmori, Mao Daichi, Hairi Katagiri, Lindsay Kay Hayward, Shinobu Terajima, Gin Maeda, Suzuki Matsuo, Michi, Haruki Nishimoto. (NR, 100 min., subtitled)

Pleasure is pain is surreal comedy and a meditation on modern-day Japanese mores in Matsumoto's lash 'n' laugh leatherfest. Nao Ohmori plays a seemingly meek department-store salesman and family man who enrolls in a yearlong S&M-by-surprise deal with no exit clause. Although he's randomly kicked, punched, spat upon, and generally battered about, his physical and spiritual joy-overload radiates, literally, from his face at every bruising turn. It's only when the icy army of warm leatherettes begins to invade his

CONTINUED ON P.53

I Love Valentine's DRIVE-IN

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SHORT STORIES

The winners of *The Austin Chronicle's* 2015 Short Story Contest are announced this month, so we'd like to tip our hats to the many short stories that, over the years, have served as the foundations for feature films.

The Killers (1946) & The Killers (1964)

DIRECTOR'S WALL (SIEGEL)

The short story so nice, Hollywood remade it twice: Ernest Hemingway's “The Killers” is a fatalistic tale about a boxer who waits submissively in his hotel room for hit men to arrive and kill him. Robert Siodmak directed it in 1946, with stars Burt Lancaster and Ava Gardner, and turned it into a dandy film noir that expands on Hemingway's story. In 1964, Don Siegel took a similar route with his film version, which stars Lee Marvin, Angie Dickinson, John Cassavetes, Clu Gulager, and Ronald Reagan (in his last screen role – and as a villain, no less). Meant to air as the first made-for-TV movie, the release plans changed in the wake of JFK's assassination in 1963. – Marjorie Baumgarten

The Quiet Man (1952)

DIRECTOR'S WALL (FORD)

John Wayne appeared in two dozen John Ford films, most of them Westerns, but this Irish-set romantic drama may be his best. It was loosely based on Maurice Walsh's short story, first published in 1933 in *The Saturday Evening Post*. The sexual politics haven't aged well, but the Duke sure knew how to kiss a girl. – Kimberley Jones

Don't Look Now (1973)

DIRECTOR'S WALL (ROEG)

Based on the short story by Daphne du Maurier, this Nicolas Roeg thriller about a grief-stricken couple (Donald Sutherland and Julie Christie) in Venice was controversial for its graphic sex scene. It has since been (rightly) recognized for its innovative editing and canny use of flashbacks and flash forwards. – Josh Kupecki

The Illustrated Man (1969)

SCIENCE FICTION

“From the wild Ray Bradbury” ballyhooed the advertising for this panned-yet-underrated triptych based on the devoutly humanist sci-fi author's book of short stories. Wild indeed, and woolly, too, with a boozy Rod Steiger in the title role as a wanderer searching for the slinky, ink-slinging witch (Claire Bloom), whom he loves and despises. Since each tattoo on the character's body births its own story (Bradbury's “The Veldt,” “The Long Rain,” and “The Last Night of the World”), this benefits from a surrealistic '69 vibe, with method-man Steiger aching to be all over space/time. Cinematographer Philip Lathrop (Boorman's *Point Blank*) makes it all worthwhile. – Marc Savlov

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SPECIAL SCREENINGS

BY JOSH KUPECKI

THURSDAY 2/5

Blade Runner: The Final Cut (2007) *D: Ridley Scott. (R, 117 min.)* **Alamo Victory Screening.** Cops and androids fight it out in 21st century L.A. in this Philip K. Dick film adaptation with fabulous art direction. This remastered and subtly rejiggered print is most notable for its inclusion of the “scene with the unicorn,” which makes abundantly clear that Ford’s blade runner is indeed an android and not a human. The film remains a landmark spectacle. Free for the members of the Alamo’s rewards program. @Alamo Lakeline, 7, 10; Alamo Slaughter Lane, 7:25pm.

🌟 **Le Pont du Nord (1981)** *D: Jacques Rivette; with Bulle Ogier, Pascale Ogier, Pierre Clémenti. (NR, 129 min.)* **AFS Essential Cinema: Jacques Rivette.** Two women wander around Paris with a cryptic map that may hold the key to a vast conspiracy in this rarely seen film. @Marchesa Hall & Theatre, 7:30pm.

Love Bites: The Eighties Power Ballads Sing-Along Action Pack. @Alamo Ritz, 10pm.

The Princess Bride Quote-Along (1987) (PG, 98 min.) Action Pack. @Alamo Ritz, 7pm.

🌟 **Shallow Grave (1994)** *D: Danny Boyle; with Colin McRedie, Ken Stott, Keith Allen, Ewan McGregor, Christopher Eccleston, Kerry Fox. (R, 94 min.)* **’Round Midnight.** Boyle’s debut film is a wicked tale of a dead body and a bag of cash. (*) @Violet Crown, 11:30pm.

SPACES

Blue Gold: World Water Wars (2008) *D: Sam Bozzo. (NR, 90 min.)* **Austin Public Library: Controversy.** Water, and its future (and present) scarcity, is the subject of this doc. @Terrazas Library, 7pm.

Mood Indigo (2014) *D: Michel Gondry. (NR, 125 min.)* **Blue Starlite Valentine’s at the Drive-In.** (*) @Blue Starlite Drive-In, 9:45pm.

Say Anything (1989) *D: Cameron Crowe. (PG-13, 100 min.)* **Blue Starlite Valentine’s at the Drive-In.** “In Your Eyes” karaoke challenge before the show. @Blue Starlite Drive-In, 8pm.

FRIDAY 2/6

🌟 **Alléluia (2014)** See p.50.

The Notebook (2004) *D: Nick Cassavetes. (PG-13, 121 min.)* **Master Pancake Theater.** The love sap flows freely in this movie romance told in retrospect, and so will the Master Pancake quips. (*) @Alamo Ritz, 7, 10.

🌟 **Shallow Grave (1994)** **’Round Midnight.** @Violet Crown, 11:30pm. (See Thursday, 2/5.)

Ultimate Nineties Sing-Along: The Nineties Will Make Love to You Action Pack. @Alamo Lakeline, 10pm.

SPACES

🌟 **The Man From Nowhere (2010)** *D: Lee Jeong-Beom; with Won Bin, Kim Sae-Ron. (NR, 119 min.)* **Austin Asian American Film Festival Presents.** This ultraviolent South Korean film tells a story about an ex-con lured back into the drug trade. A “heated” discussion follows the film. (*) @Salvage Vanguard Theater, 7pm.

Thelma & Louise and Mood Indigo Double Feature Blue Starlite Valentine’s at the Drive-In. @Blue Starlite Drive-In, 7:30pm.

SUBMISSION INFORMATION:

The *Austin Chronicle* is published every Thursday. Info is due the Monday of the week prior to the issue date. **The deadline for the Feb. 20 issue is Monday, Feb. 9.** Include name of event, date, time, location, price, phone number(s), a description, and any available photos or artwork.

Send submissions to the *Chronicle*, PO Box 49066, Austin, TX 78765; fax, 512/458-6910; or email.

Contact Josh Kupecki (Special Screenings): specialscreenings@austinchronicle.com; Wayne Alan Brenner (Offscreen): calendar@austinchronicle.com.

THE SYMBOL (*) INDICATES FULL-LENGTH REVIEWS AVAILABLE ONLINE: AUSTINCHRONICLE.COM/FILM

SATURDAY 2/7

Blade Runner: The Final Cut (2007) **Alamo Victory Screening.** @Alamo Slaughter Lane, 1pm. (See Thursday, 2/5.)

Casablanca (1942) *D: Michael Curtiz. (NR, 102 min.)* **Big Screen Classics.** Play it again, Alamo. @Alamo Lakeline, 4pm.

Love Bites Sing-Along Action Pack. @Alamo Slaughter Lane, 10:15pm.

Moulin Rouge Sing-Along (2001) *D: Baz Luhrmann; with Nicole Kidman, Ewan McGregor. (PG-13, 127 min.)* **Action Pack.** @Alamo Slaughter Lane, 4pm.

The Notebook (2004) **Master Pancake Theater.** @Alamo Ritz, 7, 10. (See Friday.)

The Rocky Horror Picture Show (1975) (R, 95 min.) For more info, see www.austinrocky.org. @Alamo Village, 12mid.

🌟 **Shallow Grave (1994)** **’Round Midnight.** @Violet Crown, 11:30pm. (See Thursday, 2/5.)

True Romance (1993) *D: Tony Scott. (R, 118 min.)* **Bangarang!.** With a script by Quentin Tarantino and zealous direction by Tony Scott, this love story/chase film is not your usual hearts and flowers. (*) @Alamo Ritz, 12:15pm.

Willy Wonka & the Chocolate Factory (1971) *D: Mel Stuart. (G, 98 min.)* **Gullett Elementary Presents.** Proceeds from this screening go to help the school. (*) @Alamo Village, 9am.

SPACES

Flash Gordon (1980) *D: Mike Hodges. (PG, 111 min.)* **Austin Public Library: Saturday Movie Matinee.** A soundtrack by Queen is one of the highlights of this film adaptation of the comic strip. The crazy set design and costumes are also dead-on replicas of the strip. @Windsor Park Branch Library, 2pm.

The Princess Bride (1987) @Blue Starlite Drive-In, 8pm.

🌟 **The Suspect (2013)** *D: Shin-yeon Won; with Yoo Gong, Jae-Yoon Jo, Seong-ha Jo. (NR, 137 min.)* **Austin Asian American Film Festival Presents.** After being abandoned on a mission and his family killed, a field agent will stop at nothing for revenge. A “heated” discussion follows the film. @Salvage Vanguard Theater, 7pm.

The Wedding Singer (1998) *D: Frank Coraci. (PG-13, 96 min.)* **Blue Starlite Valentine’s at the Drive-In.** Preshow karaoke contest. (*) @Blue Starlite Drive-In, 10:30pm.

SUNDAY 2/8

Blade Runner: The Final Cut (2007) **Alamo Victory Screening.** @Alamo Slaughter Lane, 4:50pm. (See Thursday, 2/5.)

Breakfast at Tiffany’s (1961) *D: Blake Edwards. (NR, 115 min.)* **Classics.** Hepburn brings Truman Capote’s Holly Golightly to vivid life. It’s a romanticized portrait of an amoral free spirit, but one that remains forever emblazoned on our collective memory @CM Hill Country Galleria, Tinseltown North, 2pm.

Casablanca (1942) **Big Screen Classics.** @Alamo Lakeline, 4:10pm. (See Saturday.)

Choose Your Own Pancake: TV Show Edition **Master Pancake Theater.** Bring a DVD of your choice to the show; the audience will select a favorite entry, and Master Pancake will do an instant mockery. @Alamo South Lamar, 7pm.

🌟 **Lionheart (1990)** See p.51.

Moulin Rouge Sing-Along (2001) **Action Pack.** @Alamo Village, 7pm; Alamo Slaughter Lane, 7:30pm. (See Saturday.)

Only the Strong (1993) *D: Sheldon Lettich. Tough Guy Cinema.* A Special Forces soldier returns home to discover drugs and thugs have taken over. Guess what happens next? Director Lettich will be in attendance. (*) @Alamo Ritz, 10pm.

The Princess Bride Quote-Along (1987) **Action Pack.** @Alamo Lakeline, 6:40pm. (See Thursday, 2/5.)

🌟 **Secretary (2002)** *D: Steven Shainberg. (R, 104 min.)* Before *50 Shades*, there was this sweet, sadomasochistic charmer. (*) @Alamo South Lamar, 4pm.

🌟 **Shallow Grave (1994)** **’Round Midnight.** @Violet Crown, 11:30pm. (See Thursday, 2/5.)

True Romance (1993) **Bangarang!.** @Alamo Ritz, 4pm. (See Saturday.)



Forget it, Ming! Dale’s going to see *Flash Gordon* on Saturday!

SPACES

Harold and Maude and Thelma & Louise Double Feature Blue Starlite Valentine’s at the Drive-In. @Blue Starlite Drive-In, 6:30pm.

MONDAY 2/9

Blade Runner: The Final Cut (2007) **Alamo Victory Screening.** @Alamo Slaughter Lane, 7:15pm. (See Thursday, 2/5.)

🌟 **Born in Flames (1983)** *D: Lizzie Borden; with Honey, Jeanne Satterfield, Adele Bertai, Becky Johnson, Pat Murphy, Florence Kennedy, Kathy Bigelow. (NR, 90 min.)* **Homo Arigato!.** In this classic feminist sci-fi film, two factions of women in a dystopian New York City band together after an activist is killed in police custody. (*) @Alamo Ritz, 9:40pm.

The Princess Bride (1987) @Alamo Ritz, 7pm. (See Saturday.)

TUESDAY 2/10

🌟 **Kings of Pastry (2009)** See p.49.

🌟 **Maidan (2014)** *D: Sergei Loznitsa. (NR, 130 min.)* **Experimental Response Cinema.** This doc examines the 2013 and 2014 civil uprising in the Ukraine. @Alamo Ritz, 6:45pm.

Mood Indigo (2014) *D: Michel Gondry. (NR, 125 min.)* **Draffthouse Films.** This bittersweet romance has all of the usual Gondry quirkiness. (*) @Alamo South Lamar, 7pm.

Pretty Woman (1990) *D: Garry Marshall. (R, 117 min.)* **Girlie Night.** @Alamo Slaughter Lane, 7:15pm.

🌟 **Shivers aka They Came From Within (1975)** *D: David Cronenberg; with Allan Kolman, Lynn Lowry, Joe Silver. (NR, 87 min.)* **Terror Tuesday.** Cronenberg’s feature debut has all of his trademark obsessions: sex, body horror, parasites, and general, skin-crawling creepiness. @Alamo Ritz, 10pm.

SPACES

Maleficent (2014) *D: Robert Stromberg. (PG, 97 min.)* **Austin Public Library: Family Movie Night.** This twisted take on *Sleeping Beauty* is a visual stunner. (*) @Twin Oaks Branch Library, 6:30pm.

Wormwood: Road of the Dead (2014) *D: Kiah Roache-Turner. (NR, 98 min.)* This *Mad Max*/zombie hybrid from Down Under is flat out bonkers. Local metal band the Blood Royale play after the film. @The North Door, 9pm.

WEDNESDAY 2/11

🌟 **Actress (2014)** *D: Robert Greene. (NR, 86 min.)* **AFS Doc Nights.** Brandy Burre (*The Wire*) leaves acting behind to raise a family, but eventually longs to return to her career. There will be a Skype interview with the director after the film. @Marchesa Hall & Theatre, 7:30pm.

Blade Runner: The Final Cut (2007) **Alamo Victory Screening.** @Alamo Slaughter Lane, 7:15pm. (See Thursday, 2/5.)

🌟 **Blue Ruin (2014)** See p.50.

Breakfast at Tiffany’s (1961) **Classics.** @CM Hill Country Galleria, Tinseltown North, 2, 7. (See Sunday.)

Cop (1988) *D: James B. Harris. (R, 110 min.)* **Weird Wednesday.** Based on James Ellroy’s novel *Blood on the Moon*, Woods plays a cop (duh!) who goes rogue trying to catch a serial killer. @Alamo Ritz, 10:10pm.

Moulin Rouge Sing-Along (2001) **Action Pack.** @Alamo Village, 7pm. (See Saturday.)

The Princess Bride Quote-Along (1987) **Action Pack.** @Alamo Lakeline, 7pm. (See Thursday, 2/5.)

🌟 **Secretary (2002)** @Alamo South Lamar, 7pm. (See Sunday.)

True Romance (1993) **Bangarang!.** @Alamo Ritz, 7pm. (See Saturday.)

SPACES

Clueless and Can’t Hardly Wait Double Feature Blue Starlite Valentine’s at the Drive-In. @Blue Starlite Drive-In, 8pm.

THURSDAY 2/12

Hits (2014) *D: David Cross. (NR, 96 min.)* This story of a municipal worker whose online videos of him ranting about local government go viral, sparking all manner of chaos. @Violet Crown, 7pm.

🌟 **Looking for Muhyiddin (2014)** *D: Nacer Khemir. (NR, 183 min.)* **AFS Essential Cinema: Films of the Middle East Diaspora.** A look at the soul of Islam through the writings and poems of Sufi mystic Ibn Arabi Muhyiddin. @Marchesa Hall & Theatre, 7:30pm.

The Princess Bride Quote-Along (1987) **Action Pack.** @Alamo Lakeline, Alamo Slaughter Lane, 6:45pm; Alamo Ritz, 7pm. (See Thursday, 2/5.)

Ultimate Nineties Party Action Pack. @Alamo Ritz, 10pm.

SPACES

Say Anything and The Wedding Singer Double Feature Blue Starlite Valentine’s at the Drive-In. @Blue Starlite Drive-In, 7:30pm.

BULLOCK IMAX

SEE SHOWTIMES FOR SCHEDULE

Dark Universe (2015) ; narrated by Neil deGrasse Tyson. (NR, 25 min.) Explore the universe with Neil deGrasse Tyson and the American Museum of Natural History.

Jerusalem 3D (2014) *D: Daniel Ferguson; narrated by Benedict Cumberbatch. (NR, 45 min.)*

FESTIVALS

🌟 **Indie Meme Film Showcase** This two-day fest brings the best of Indian independent film (read: non-Bollywood) to Austin. Shorts and features will screen that highlight life in modern-day India. For schedule and tickets, go to www.indiememe.com. @St. Edward’s University Jones Auditorium

OFFSCREEN

Paper Cuts Film Fundraiser Sat., Feb. 7. Free, donations accepted. www.spiderhouseaustin.com.

Austin Film Festival: Screenplay & Teleplay Competition and Film Competition Known as the “Writer’s Festival” for the past 20 years, AFF seeks out films that display strong written and visual storytelling. A new category has been added this year for short screenplays and is open to narrative scripts 40 pages in length or less. See website for details. Screenplay and teleplay deadline: April 20. Film deadline: May 20. www.austinfilmfestival.com.

SHOWTIMES

An asterisk (*) before a title means that no passes or special admission discounts will be accepted. Changes may sometimes occur; viewers are encouraged to call theatres to confirm showtimes. For updated showtimes, **see austinchronicle.com/film**.

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EVENTS
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ALAMO DRAFTHOUSE AT THE RITZ

320 E. SIXTH, 512/476-1320.

HOMO ARIGATO: BORN IN FLAMES: Mon, 9:40pm
BOYHOOD: Fri, 2:00pm; Sat, 11:45am; Sun, 2:15pm;
Mon, 3:15pm; Tue, 2:00pm; Wed (2/11), 3:05pm
WEIRD WEDNESDAY: COP: Wed (2/11), 10:10pm
FOXCATCHER: Fri, noon; Sat, 6:15pm; Sun, 9:30pm;
Mon, 10:00pm; Tue, 10:45pm; Wed (2/11), 9:45pm;
Thu (2/12), 3:45pm
THE GRAND BUDAPEST HOTEL: Fri, 11:20am;
Sun, 11:30am; Mon, 3:45pm; Wed (2/11), 3:35pm
INHERENT VICE: Fri, 3:15, 10:30; Sat, 9:30pm;
Sun, 12:15, 6:00; Mon, 6:30pm; Tue, 3:00pm;
Wed (2/11), 6:15pm; Thu (2/12), 4:15pm
TOUGH GUY CINEMA: LIONHEART: Sun, 7:00pm
EXPERIMENTAL RESPONSE CINEMA: MAIDAN: Tue, 6:45pm
MASTER PANCAKE: THE NOTEBOOK: Fri-Sat, 7:00, 10:00
TOUGH GUY CINEMA: ONLY THE STRONG: Mon, 10:00pm
ACTION PACK: THE PRINCESS BRIDE QUOTE-ALONG:
Thu (2/12), 7:00pm
THE PRINCESS BRIDE: Mon, 7:00pm
TERROR TUESDAY: SHIVERS AKA THEY CAME FROM WITHIN: Tue, 10:00pm
BANGARANG: TRUE ROMANCE: Sat, 12:15pm;
Sun, 4:00pm; Wed (2/11), 7:00pm
ACTION PACK: ULTIMATE NINETIES PARTY:
Thu (2/12), 10:00pm

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***AMERICAN SNIPER:** Fri, 12:05, 4:15, 7:20, 8:55;
Sat, 10:55am, 1:15, 3:40, 7:00, 8:55, 10:55pm;
Sun, 11:40am, 3:45, 8:10, 10:10pm; Mon, 10:55am, 1:15, 3:45, 7:00, 8:55, 10:55pm; Tue, 11:00am, 1:15, 3:45, 7:00, 8:45, 10:55pm; Wed (2/11), 11:00am, 1:10, 3:45, 8:15, 10:25pm; Thu (2/12), 11:25am, 1:55, 4:55, 6:25, 11:10pm
***AMIRA & SAM:** Sat, 4:55pm; Sun, 7:50pm
BIRDMAN OR THE UNEXPECTED VIRTUE OF IGNORANCE: Fri, 6:40, 11:25; Sat, 7:50, 11:25;
Sun, 11:15pm; Mon, 7:50, 11:25; Tue, 9:15, 11:10;
Wed (2/11), 8:40, 11:25; Thu (2/12), 7:45pm
***BLACK OR WHITE (CC/DVS, DIGITAL):** Fri-Sat, 11:30am, 6:00, 9:15pm;
Sat, 11:20am, 2:35, 6:00, 9:15pm; Sun, 11:25am, 2:50, 6:00, 9:15pm; Mon, 11:20am, 2:50, 6:00, 9:15pm;
Tue, 10:50am, 2:50, 6:00, 9:15pm; Wed (2/11), 11:35am, 2:50, 6:00, 9:15pm; Thu (2/12), 11:40am, 2:55pm
BOYHOOD: Fri-Sat, 11:00am; Sun-Wed (2/11), 1:40pm;
Thu (2/12), 3:00pm
BIG SCREEN CLASSICS: CASABLANCA: Sat, 4:00pm;
Sun, 4:10pm
***JUPITER ASCENDING:** Sun, 10:35am, 12:35, 7:00, 9:35pm; Mon-Tue, 10:05am, 12:35, 7:25, 10:45pm;
Wed (2/11), 10:00am, 12:35, 7:20, 10:00pm;
Thu (2/12), 10:45am, 1:45, 7:00, 11:10pm
***JUPITER ASCENDING (3-D):** Fri, 3:05pm; Sat-Sun, 3:00pm;
Mon-Wed (2/11), 3:05pm; Thu (2/12), 4:05pm
***PADDINGTON:** Fri, 10:10am, 2:55, 5:10, 7:25, 9:40pm;
Sat, 9:35am, 1:00, 4:30, 6:40, 9:15pm; Sun, 10:55am, 1:55, 4:55, 7:25, 10:00pm; Mon, 10:15am, 1:00, 4:05, 6:40, 9:15pm; Tue, 10:15am, 1:00, 4:05, 6:40, 8:35pm;
Wed (2/11), 10:15am, 1:00, 4:05, 6:40, 9:15pm;
Thu (2/12), 12:15, 1:35, 4:05, 8:35

ACTION PACK: THE PRINCESS BRIDE QUOTE-ALONG:
Sun, 6:40pm; Wed (2/11), 7:00pm;
Thu (2/12), 6:45pm
***PROJECT ALMANAC:** Fri, 10:45am, 2:55, 5:45, 8:40, 11:15pm; Sat, 10:15am, 2:50, 5:45, 8:40, 11:20pm;
Sun, 11:35am, 2:50, 5:45, 8:40, 11:25pm; Mon, 11:00am, 2:50, 5:45, 8:40, 11:15pm; Tue, 11:50am, 2:50, 5:45, 8:45, 10:25pm; Wed (2/11), 11:50am, 2:50, 5:45, 8:40, 11:30pm; Thu (2/12), 10:00am, 12:45, 4:30pm
***SELMA:** Fri, 2:45, 6:30, 9:20; Sat, 2:35, 6:00, 9:20; Sun, 11:30am, 6:00, 9:15pm; Mon, 11:30am, 6:00, 9:20pm; Tue, 10:25am, 6:00, 9:20pm;
Wed (2/11), 6:00, 9:20; Thu (2/12), 10:00am, 12:25pm
***SEVENTH SON (3-D):** Fri, 5:45, 8:35, 10:30;
Mon, 2:40, 5:45, 8:35, 10:55; Tue, 1:50, 5:00, 7:50, 10:30; Wed (2/11), 2:15, 5:00, 7:50, 10:30;
Thu (2/12), 1:10, 4:15, 7:30
***SEVENTH SON (3-D):** Fri, 11:55am;
Sat, 11:50am; Sun, 10:45am; Mon, 10:40am;
Tue-Wed (2/11), 10:50am; Thu (2/12), 10:35am
***THE SPONGEBOB MOVIE: SPONGE OUT OF WATER:**
Fri, 10:00am, noon, 1:45, 4:50, 8:10, 10:40pm;
Sat, 9:55am, 12:10, 2:10, 5:20, 8:10, 10:20pm; Sun, 12:10, 2:15, 5:15, 8:55; Mon-Tue, 10:00am, 12:10, 2:15, 4:30, 5:20, 8:15pm; Wed (2/11), 10:30am, 12:10, 4:25, 5:20, 8:55pm; Thu (2/12), 11:00am, 3:50, 5:10, 6:10, 10:15pm
***THE SPONGEBOB MOVIE: SPONGE OUT OF WATER (3-D):** Fri-Wed (2/11), 6:15pm
***STRANGE MAGIC (CC/DVS, DIGITAL):** Fri, 9:45am; Sat, 10:45am;
Sun, 10:25am; Mon, 11:00am; Tue-Wed (2/11), noon;
Thu (2/12), 10:05am
ACTION PACK: ULTIMATE NINETIES SING-ALONG:
THE NINETIES WILL MAKE LOVE TO YOU: Fri, 10:00pm
WHIPLASH: Fri, 4:35pm; Sat, 1:45pm; Sun, 1:15, 3:25;
Mon, 1:50, 4:55; Tue, 2:00pm; Wed (2/11), 2:40, 5:45;
Thu (2/12), 3:35pm

ALAMO DRAFTHOUSE SLAUGHTER LANE

5701 W. SLAUGHTER LN., 512/476-1320.

***AMERICAN SNIPER:** Fri, 11:35am, 4:20, 6:25, 7:50, 9:40, 11:05pm; Sat, 9:45am, 1:25, 4:40, 7:05, 8:00, 11:15pm; Sun, 12:30, 4:40, 8:05, 10:15, 11:20, 12:40, 4:25, 7:50, 10:15, 11:05; Tue, 12:15, 4:20, 7:50, 9:50, 10:45; Wed (2/11), 12:40, 2:45, 4:25, 7:50, 10:15, 11:05; Thu (2/12), 12:45, 2:45, 4:45, 6:00, 10:40
ALAMO VICTORY: BLADE RUNNER: THE FINAL CUT:
Sat, 1:00pm; Sun, 4:50pm; Mon, 7:15pm;
Wed (2/11), 7:15pm

BOYHOOD: Mon, 2:50pm; Tue, 2:30pm;
Wed (2/11), 2:55pm; Thu (2/12), 3:55pm
THE IMITATION GAME: Fri, 11:55am, 4:00, 7:05, 10:00pm; Sat, 12:30, 2:15, 5:15, 7:45, 10:50; Sun, noon, 3:15, 6:25, 9:55; Mon, 12:25, 3:30, 6:20, 9:10; Tue, 12:45, 4:10, 6:20, 9:10; Wed (2/11), 12:30, 3:30, 6:20, 9:10;
Thu (2/12), 10:50am, 1:25, 4:25, 7:45, 10:55pm
INHERENT VICE: Fri, 6:50, 10:20; Sat, 6:45, 10:30;
Sun, 7:50, 9:15; Mon-Wed (2/11), 7:00, 10:00pm;
Thu (2/12), 6:20, 9:50
***JUPITER ASCENDING:** Fri, 12:10, 3:05, 7:25, 8:15, 10:35, 11:30; Sat, 11:40am, 6:25, 8:20, 9:10, 11:30pm;
Sun, 10:55am, 2:45, 6:45, 7:05, 10:35, 11:30pm;
Mon, 11:50am, 4:05, 6:40, 7:30, 9:55, 10:45pm;
Tue, 11:55am, 3:30, 6:40, 7:30, 10:10, 11:05pm;
Wed (2/11), 4:05, 6:45, 7:35, 9:55, 10:45;
Thu (2/12), 11:35am, 1:40, 7:15, 11:35pm
***JUPITER ASCENDING (3-D):** Fri, 1:25pm; Sat, 3:00pm;
Sun, 1:15pm; Mon-Wed (2/11), 1:30pm;
Thu (2/12), 5:15pm
ACTION PACK: LOVE BITES SING-ALONG: Sat, 10:15pm
***MORTDECAI:** Fri, 11:00pm; Sat, 10:55am; Sun, 11:40am;
Mon, 1:00pm; Tue, 1:20pm; Wed (2/11), 1:00pm;
Thu (2/12), 12:25pm
ACTION PACK: MOULIN ROUGE SING-ALONG:
Sat, 4:00pm; Sun, 7:30pm
GIRLIE NIGHT: PRETTY WOMAN: Tue, 7:15pm
ACTION PACK: THE PRINCESS BRIDE QUOTE-ALONG:
Thu (2/12), 6:45pm

***PROJECT ALMANAC:** Fri, 12:15, 3:15, 6:15, 9:10;
Sat, 1:20, 4:10, 7:25, 10:30; Sun, 12:30, 3:30, 6:20, 9:10; Mon, 12:30, 3:20, 6:10, 9:00; Tue, 12:30, 5:25, 6:30, 9:25; Wed (2/11), 12:30, 5:20, 6:10, 9:00;
Thu (2/12), 12:40, 3:30
***THE SPONGEBOB MOVIE: SPONGE OUT OF WATER:**
Fri, 11:00am, 1:45, 3:20, 6:00, 9:00pm; Sat, 10:35am, 12:40, 3:20, 6:00pm; Sun, 10:40am, 2:05, 6:00, 9:00pm; Mon, 11:50am, 1:50, 3:10, 6:00, 9:00pm;
Tue, 11:00am, 1:45, 3:10, 6:00, 9:00pm;
Wed (2/11), 1:50, 6:00, 9:00pm; Thu (2/12), 11:55am, 4:05, 6:25, 9:00pm
***THE SPONGEBOB MOVIE: SPONGE OUT OF WATER (3-D):** Fri, 4:40pm; Sat, 9:35pm; Sun, 4:25pm;
Mon-Tue, 4:40pm; Wed (2/11), 4:55pm;
Thu (2/12), 2:30pm
***STRANGE MAGIC:** Fri, 12:55, 2:45, 5:30; Sat, 9:35am, 11:25, 5:00pm; Sun, 12:55, 2:30, 5:10; Mon, 12:10pm;
Tue, 11:40pm; Wed (2/11), 12:15pm; Thu (2/12), 11:00pm
THE THEORY OF EVERYTHING: Fri, 3:45pm; Sat, 1:45, 3:40; Sun, 3:35pm; Mon, 3:50pm; Tue, 3:55pm;
Wed (2/11), 3:50pm; Thu (2/12), 3:20pm

ALAMO DRAFTHOUSE SOUTH LAMAR

1120 S. LAMAR, 512/383-8309.

***2015 ACADEMY AWARD-NOMINATED ANIMATED SHORT FILMS:** Fri, 10:50am, 8:50pm; Sat, 10:50am, 9:00pm; Sun, 9:25am, 8:45pm; Mon, 11:05am, 7:20pm; Tue-Wed (2/11), 11:00am, 6:45pm; Thu (2/12), 12:55pm
***2015 ACADEMY AWARD-NOMINATED LIVE-ACTION SHORT FILMS:** Fri, 2:10, 11:15; Sat, 2:10, 11:25; Sun, 11:50am, 11:10pm; Mon, 2:10, 9:10; Tue, 9:10, 9:25; Wed (2/11), 2:00, 9:40; Thu (2/12), 4:05, 7:10
***AMERICAN SNIPER:** Fri, 11:40am, 2:55, 4:00, 6:20, 7:15, 9:35, 10:35pm; Sat, 11:30am, 2:45, 4:00, 6:00, 7:15, 9:15, 10:30pm; Sun, 9:10am, 12:25, 3:40, 7:30, 10:15pm; Mon, 11:00am, 12:30, 3:40, 7:30, 10:15pm;
Tue, 12:30, 3:40, 7:30, 9:10, 10:55; Wed (2/11), 12:30, 3:45, 7:00, 9:10, 10:55; Thu (2/12), 11:50am, 3:20, 4:45, 6:45, 10:45pm
***AMIRA & SAM:** Fri, 11:30am, 2:00, 4:40, 7:00, 9:50pm;
Sat, 11:30am, 2:00, 4:30, 6:30, 9:50pm; Sun, 10:10am, 2:50, 5:20, 6:20, 9:40pm; Mon, 11:00am, 2:20, 4:50, 6:40, 9:45pm; Tue, 11:30am, 2:00, 4:30, 7:30, 9:35pm; Wed (2/11), 11:50am, 2:20, 4:40, 7:30, 10:00pm; Thu (2/12), noon, 2:10, 3:45, 6:30, 9:15
***BIRDMAN OR THE UNEXPECTED VIRTUE OF IGNORANCE:** Fri, 10:00am, 1:00, 5:00, 8:05, 11:05pm; Sat, 10:00am, 1:00, 4:45, 8:05, 11:05pm;
Sun, 10:00am, 1:00, 4:30, 6:40, 10:45pm; Mon, 11:25am, 2:25, 4:30, 7:30, 10:30pm;
Tue, 11:05am, 12:30, 4:55, 7:55, 10:15pm; Wed (2/11), 11:00am, 2:30, 4:50, 7:50, 10:15pm;
Thu (2/12), 11:05am, 2:30, 5:30, 7:45, 9:35pm
MASTER PANCAKE: CHOOSE YOUR OWN PANCAKE: TV SHOW EDITION: Sun, 7:00pm
THE DUKE OF BURGUNDY: Fri-Sat, 7:10pm;
Sun, 9:05pm
GOODBYE TO LANGUAGE (3-D): Fri, 4:00pm;
Sat, 4:20pm; Sun, 3:30pm; Mon, 4:30pm;
Tue-Wed (2/11), 4:15pm; Thu (2/12), 5:00pm
THE IMITATION GAME: Fri, 10:00am, 12:50, 3:55, 6:00, 9:45pm; Sat, 10:00am, 12:50, 3:55, 6:55, 9:45pm;
Sun, 11:30am, 2:20, 5:10, 8:00, 10:55pm; Mon, 12:10, 2:55, 5:25, 8:05, 10:00; Tue, 11:25am, 2:15, 5:20, 8:10, 11:00pm; Wed (2/11), 11:55am, 1:05, 3:55, 7:20, 9:50pm; Thu (2/12), 2:05, 4:55, 7:50, 9:05
DRAFTHOUSE FILMS: MOOD INDIGO: Tue, 7:00pm
A MOST VIOLENT YEAR: Fri, 10:25am, 13:00, 4:35, 7:40pm; Sun, 9:00am, 12:05, 3:15, 7:50pm;
Mon, 11:50am, 2:55, 10:55pm; Tue, 12:55, 4:00, 6:20; Wed (2/11), 12:55, 4:00; Thu (2/12), 11:05am, 1:45pm
RIO: Fri-Sat, 10:45pm; Sun, 10:55pm; Mon, 9:45pm;
Tue, 10:00pm; Wed (2/11), 10:05pm
SECRETARY: Sun, 4:00pm; Wed (2/11), 7:00pm
***SELMA:** Fri, 12:20, 3:30, 6:45, 9:55; Sat, 10:25am, 12:30, 3:40, 6:55, 10:55pm; Sun, 10:30am, 12:45, 2:45, 6:50, 10:00pm; Mon, 12:30, 3:40, 6:55, 10:05; Tue-Wed (2/11), 12:20, 3:30, 6:45, 9:55;
Thu (2/12), 4:45, 6:15, 10:45
***SEVENTH SON:** Fri-Sat, 11:20am, 5:10, 7:55, 10:40pm;
Sun, 10:00am, 4:00, 6:00, 9:45pm; Mon, 11:20am, 5:10, 7:55, 10:40pm; Tue-Wed (2/11), 11:00am, 5:00, 7:45, 10:30pm; Thu (2/12), 11:25am, 4:45, 7:30, 10:15pm

***SEVENTH SON (3-D):** Fri, 1:20pm; Sat, 1:40pm;
Sun, 12:40pm; Mon, 1:45pm; Tue-Wed (2/11), 1:35pm;
Thu (2/12), 2:20pm
WHIPLASH: Fri, 11:05am, 2:10pm; Sat, 1:45pm;
Sun-Mon, 1:40pm; Tue, 2:05pm; Wed (2/11), 2:00pm;
Thu (2/12), 1:55pm

ALAMO DRAFTHOUSE VILLAGE

2700 W. ANDERSON, 512/459-7090.

***AMERICAN SNIPER:** Fri, 1:00, 3:45, 7:00, 10:15;
Sat, 10:00am, 12:15, 3:50, 7:00, 10:15pm;
Sun, 10:50am, 12:30, 3:45, 6:30, 9:00pm;
Mon, 3:45, 7:00, 10:15; Tue, noon, 4:10, 6:30, 9:45; Wed (2/11), 12:05, 2:45, 6:30, 10:00;
Thu (2/12), noon, 3:50, 7:00, 11:10
BOOGIE NIGHTS: Tue, 7:00pm
***JUPITER ASCENDING:** Fri, 12:10, 7:25, 9:20, 11:40;
Sat, 9:35am, 1:10, 7:30, 10:40pm; Sun, 11:55am, 7:30, 10:00pm; Mon, 7:25, 9:25; Tue, 12:45, 7:25, 10:30;
Wed (2/11), 3:20, 7:45, 9:45; Thu (2/12), 2:05, 6:00, 10:15
***JUPITER ASCENDING (3-D):** Fri, 4:15pm; Sat, 4:20pm;
Sun, 3:20pm; Mon, 4:15pm; Tue, 3:20pm; Wed (2/11), 12:50pm; Thu (2/12), 5:25pm
ACTION PACK: MOULIN ROUGE SING-ALONG:
Sun, 7:00pm; Wed (2/11), 7:00pm
***PROJECT ALMANAC:** Fri, 12:15, 3:05, 6:00, 10:40;
Sat, noon, 3:00, 6:00, 9:25; Sun, 2:00, 4:45, 7:00, 10:40; Mon, 3:30, 6:10, 10:35; Tue, 1:20, 4:05, 7:00, 10:45; Wed (2/11), 1:15, 4:00, 7:00, 10:50;
Thu (2/12), 1:20, 5:10, 7:00, 9:05
THE ROCKY HORROR PICTURE SHOW: Sat, 12mid
WHIPLASH: Fri, 12:45, 6:35; Sat, 12:40, 11:40, Sun, 12:15, 6:00; Mon, 3:15, 6:30; Tue, 12:20, 6:00; Wed (2/11), 11:50am, 6:00pm; Thu (2/12), 11:45am, 3:15pm
WILD: Fri, 3:30, 8:45; Sat, 3:25pm; Sun, 3:00, 9:45;
Mon, 3:30, 9:00; Tue, 3:05, 8:50; Wed (2/11), 8:45pm;
Thu (2/12), 2:30pm
KIDS: WILLY WONKA & THE CHOCOLATE FACTORY:
Sat, 9:00am

ARBOR CINEMA @ GREAT HILLS

9828 GREAT HILLS TRAIL
(AT JOLLYVILLE), 512/231-9742.

BIRDMAN OR THE UNEXPECTED VIRTUE OF IGNORANCE (CC/DVS): 12:40, 3:30, 7:20, 10:10
CAKE: 12:30, 10:25
THE IMITATION GAME (CC/DVS): 12:50, 4:00, 7:30, 10:15
MOMMY: 12:05, 3:10, 6:50, 10:00
A MOST VIOLENT YEAR: 1:00, 9:50
MR. TURNER: noon, 3:20, 6:40, 9:55
THE THEORY OF EVERYTHING (CC/DVS): 12:10, 3:40, 7:00, 10:05
TWO DAYS, ONE NIGHT: 12:20, 2:50, 5:20, 7:50, 10:20
WHIPLASH (CC/DVS): 3:50, 7:40
WILD (CC/DVS): 4:10, 7:10

BARTON CREEK VILLAGE (AMC)

BARTON CREEK SQUARE MALL,
MOPAC & HIGHWAY 360, 888/262-4386.

***AMERICAN SNIPER (CC/DVS, DIGITAL):** Fri-Sat, 10:25am, 1:30, 4:30, 7:30, 8:40, 10:00pm;
Sun, 10:25am, 1:30, 4:30, 7:30, 8:40pm;
Mon-Wed (2/11), 1:30, 4:35, 6:00, 7:40, 9:00
BIRDMAN OR THE UNEXPECTED VIRTUE OF IGNORANCE (CC/DVS, DIGITAL): Fri-Sun, 3:00pm;
Mon-Wed (2/11), 1:00pm
***BLACK OR WHITE (CC, DIGITAL):** Fri-Sun, noon, 3:00, 5:50, 8:40; Mon-Wed (2/11), 11:45am, 2:30, 5:15, 8:00pm
***BLAISE SEA (CC, DIGITAL):** Fri-Sun, 1:20pm;
Mon-Wed (2/11), 11:45am
***THE BOY NEXT DOOR (CC/DVS, DIGITAL):** Fri, 2:25, 4:45, 7:10, 9:30, 10:50; Sat, noon, 2:25, 4:45, 7:10, 9:30, 10:50; Sun, noon, 2:25, 4:45, 7:10; Mon, 1:40, 4:00, 6:20, 8:45; Tue-Wed (2/11), 4:00, 6:20, 8:45
THE IMITATION GAME (CC, DIGITAL): Fri-Sat, 10:45am, 1:35, 4:25, 7:15, 10:45pm; Sun, 10:45am, 1:35, 4:25, 7:15pm; Mon-Wed (2/11), 12:15, 3:00, 5:45, 8:30
JUPITER ASCENDING (3-D, DIGITAL, IMAX): Fri-Sun, 1:00, 7:00; Mon-Wed (2/11), 2:15, 8:00
***JUPITER ASCENDING (3-D, CC/DVS):** Fri-Sun, 10:40am, 4:45, 8:10pm;
Mon-Wed (2/11), 3:10, 6:05, 9:00
***JUPITER ASCENDING (CC/DVS, DIGITAL):** Fri-Sat, 2:10, 10:30; Sun, 2:10pm;
Mon-Wed (2/11), 12:15pm
***THE LOFT (CC/DVS, DIGITAL):** Fri-Sat, 8:30, 11:05; Sun, 8:30pm; Mon-Wed (2/11), 6:20, 8:50
***PADDINGTON (CC, DIGITAL):** Fri-Sat, 11:00am, 1:40, 4:05, 6:40, 10:50pm; Sun, 11:00am, 1:40, 4:05, 6:40pm; Mon-Wed (2/11), 1:40, 4:00, 6:25, 8:50
***PROJECT ALMANAC (CC/DVS, DIGITAL):** Fri-Sat, 2:00, 5:15, 7:55, 10:15pm; Sun, 2:00, 5:15, 7:55; Mon-Wed (2/11), 12:20, 3:00, 5:35, 8:15
SELMA (CC/DVS, DIGITAL): Fri-Sun, 11:20am, 2:15pm; Mon, 10:30am, 11:45, 2:40pm;
Tue-Wed (2/11), 11:45am, 2:40pm
SEVENTH SON (3-D, DIGITAL, IMAX): Fri-Sat, 10:15am, 4:15, 10:15pm; Sun, 10:15am, 4:15pm;
Mon-Wed (2/11), 11:45am, 5:20pm
***SEVENTH SON (3-D, CC/DVS):** Fri-Sun, 3:20, 5:50, 8:20; Mon-Wed (2/11), 1:10, 6:30
***SEVENTH SON (CC/DVS, DIGITAL):** Fri-Sat, 11:30am, 12:30, 9:40pm; Sun, 11:30am, 12:30pm;
Mon-Wed (2/11), 4:00, 9:00
***THE SPONGEBOB MOVIE: SPONGE OUT OF WATER (3-D, CC/DVS):** Fri, 10:15am, noon, 12:40, 2:35, 5:00, 6:10, 9:15pm; Sat, 9:40am, 10:15, noon, 12:40, 2:35, 5:00, 6:10, 9:15pm; Sun, 9:40am, 10:15, noon, 12:40, 2:35, 5:00, 6:10pm; Mon-Wed (2/11), noon, 1:20, 2:30, 3:40, 4:50

***THE SPONGEBOB MOVIE: SPONGE OUT OF WATER (CC/DVS, DIGITAL):** Fri-Sun, 10:55am, 1:20, 3:40, 7:45pm; Mon, 11:00am, 7:20pm;
Tue-Wed (2/11), 7:20pm
***STRANGE MAGIC (CC/DVS, DIGITAL):** Fri, noon;
Sat-Sun, 9:40am; Mon, 11:15am;
Tue-Wed (2/11), 1:30pm
TAKEN 3 (CC/DVS, DIGITAL): Fri-Sat, 5:30, 8:15, 11:05;
Sun, 5:30, 8:15; Mon-Wed (2/11), 5:35, 8:15
***THE WEDDING RINGER (CC/DVS, DIGITAL):** Fri-Sun, 10:50am, 4:25, 7:15am, noon; Wed (2/11), 2:30, 5:00, 7:30
WHIPLASH (CC/DVS, DIGITAL): Fri-Sun, 5:45pm;
Mon-Wed (2/11), 3:55pm

BULLCOK MUSEUM IMAX

***THE HOBBIT: THE BATTLE OF THE FIVE ARMIES (CC/DVS):** Fri-Wed (2/11), 12:45, 4:10, 7:25, 10:00; Thu (2/12), 12:45, 3:50, 7:00

***THE HUNGER GAMES: MOCKINGJAY – PART 1 (CC/DVS):** Fri-Wed (2/11), 2:25, 7:50; Thu (2/12), 2:25pm

***INTO THE WOODS (CC/DVS):** Fri-Wed (2/11), 12:40, 4:05, 7:25, 10:30; Thu (2/12), 12:40, 4:05

***JUPITER ASCENDING (3-D, CC/DVS):** 12:15, 7:30

***JUPITER ASCENDING (3-D, CC/DVS, IMAX):** 3:15, 7:00

***JUPITER ASCENDING (CC/DVS):** 3:45, 10:30

THE LOFT (CC/DVS): Fri-Wed (2/11), 11:50am, 5:20, 10:40pm; Thu (2/12), 11:50am, 5:20pm

PADDINGTON (CC/DVS): Fri-Wed (2/11), 11:55am, 2:25, 4:45, 7:10, 10:40pm; Thu (2/12), 11:55am, 2:25, 4:45, 7:00pm

PROJECT ALMANAC (CC/DVS): 11:55am, 2:35, 5:15, 7:55, 10:35pm

***SELMA (CC/DVS):** Fri-Wed (2/11), 12:20, 3:45, 7:15, 10:15; Thu (2/12), 12:20, 3:45, 7:00

SEVENTH SON (CC/DVS): 2:35, 10:40

***SEVENTH SON (3-D, CC/DVS):** noon, 5:10, 7:45

***SEVENTH SON (3-D, CC/DVS, IMAX):** 12:30, 10:10

THE SPONGEBOB MOVIE: SPONGE OUT OF WATER (CC/DVS): 12:05, 2:30, 3:00, 5:00, 7:35, 10:05

***THE SPONGEBOB MOVIE: SPONGE OUT OF WATER (3-D, CC/DVS):** 12:35, 5:30, 8:05, 10:35

UNBROKEN (CC/DVS): Fri-Wed (2/11), 12:10, 3:40, 7:05, 10:20; Thu (2/12), 12:10, 3:15, 6:45

THE WEDDING RINGER (CC/DVS): Fri-Sun, 12:05, 2:45, 5:20, 8:00, 10:35; Mon, 2:45, 5:20, 8:00, 10:35; Tue-Wed (2/11), 12:05, 2:45, 5:20, 8:00, 10:35; Thu (2/12), 11:50am, 2:20, 4:45pm

IPIC THEATERS AUSTIN

3225 AMY DONOVAN PLAZA
(AT THE DOMAIN, FORMERLY GOLD CLASS CINEMA), 512/568-3400.

***AMERICAN SNIPER (CC/DVS):** Fri-Wed (2/11), 11:55am, 3:30, 7:00, 10:35pm

BLACK OR WHITE (CC/DVS): Fri-Wed (2/11), 12:30, 3:45, 6:45, 10:15

THE IMITATION GAME (CC/DVS): Fri-Wed (2/11), noon, 3:00, 6:00, 9:00

JUPITER ASCENDING (3-D): Fri-Wed (2/11), 12:45, 4:00, 7:30, 11:00

***PROJECT ALMANAC (CC/DVS):** Fri-Wed (2/11), 12:20, 3:20, 6:15, 9:15

SEVENTH SON (3-D): Fri-Wed (2/11), 11:30am, 2:30, 5:25, 8:25, 11:15pm

THE SPONGEBOB MOVIE: SPONGE OUT OF WATER (3-D): Fri-Wed (2/11), 11:00am, 1:45, 4:30, 7:15, 10:00pm

***THE WEDDING RINGER (CC/DVS):** Fri-Wed (2/11), 11:15am, 2:00, 5:00, 8:00, 10:40pm

LAKELINE

LAKELINE MALL AT HIGHWAY 183 & RR 620, 512/335-4793.

***AMERICAN SNIPER (CC/DVS):** Fri-Sat, 1:05, 3:50, 7:05, 10:05; Sun-Wed (2/11), 1:05, 3:50, 7:05

JUPITER ASCENDING (CC/DVS): Fri-Sat, 4:00, 10:00; Sun-Wed (2/11), 4:00pm

***JUPITER ASCENDING (3-D, CC/DVS):** Fri-Wed (2/11), 1:00, 7:00

THE LOFT (CC/DVS): Fri-Sat, 4:40, 10:40; Sun-Wed (2/11), 4:40pm

PADDINGTON (CC/DVS): Fri-Sat, 1:20, 4:20, 7:20, 10:10; Sun-Wed (2/11), 1:20, 4:20, 7:20

PROJECT ALMANAC (CC/DVS): Fri-Sat, 1:15, 4:15, 7:15, 10:15; Sun-Wed (2/11), 1:15, 4:15, 7:15

SELMA (CC/DVS): Fri-Wed (2/11), 1:40, 7:40

SEVENTH SON (CC/DVS): Fri-Sat, 10:30pm; Sun-Wed (2/11), 4:30pm

***SEVENTH SON (3-D, CC/DVS):** Fri-Sat, 1:30, 4:30, 7:30; Sun-Wed (2/11), 1:30, 7:30

THE SPONGEBOB MOVIE: SPONGE OUT OF WATER (CC/DVS): Fri-Sat, 4:10, 9:50; Sun-Wed (2/11), 4:10pm

***THE SPONGEBOB MOVIE: SPONGE OUT OF WATER (3-D, CC/DVS):** Fri-Wed (2/11), 1:10, 7:10

***TAKEN 3 (CC/DVS):** Fri-Sat, 1:35, 4:35, 7:35, 10:35; Sun-Wed (2/11), 1:35, 4:35, 7:35

THE WEDDING RINGER (CC/DVS): Fri-Sat, 1:25, 4:25, 7:25, 10:25; Sun-Wed (2/11), 1:25, 4:25, 7:25

METROPOLITAN

S. I-35 & STASSNEY, 512/447-0101.

***ANNIE (CC/DVS):** Fri-Sun, 1:05, 4:10, 7:10, 10:05; Mon-Tue, 12:50, 4:10, 7:10, 10:05; Wed (2/11), 12:50, 4:10, 10:40; Thu (2/12), 12:50, 4:20, 7:30

BIRDMAN OR THE UNEXPECTED VIRTUE OF IGNORANCE (CC/DVS): 1:20, 4:10, 7:20, 10:10

BLACK OR WHITE (CC/DVS): 1:30, 4:30, 7:30, 10:30

THE BOY NEXT DOOR (CC/DVS): 2:00, 5:00, 7:40, 10:10

***THE HOBBIT: THE BATTLE OF THE FIVE ARMIES (CC/DVS):** Fri-Wed (2/11), 1:50, 5:15, 9:30; Thu (2/12), 1:50, 5:15

THE IMITATION GAME (CC/DVS): 1:40, 4:35, 7:20, 10:00

***INTERSTELLAR (CC/DVS):** 9:30pm

***INTO THE WOODS (CC/DVS):** 1:10, 4:15, 7:15, 10:20

***JUPITER ASCENDING (3-D, CC/DVS):** Fri-Sun, 12:30, 3:40, 4:30, 7:00, 10:10; Mon-Thu (2/12), 12:50, 3:40, 4:30, 7:00, 10:10

***JUPITER ASCENDING (CC/DVS):** Fri-Tue, 1:15, 7:40, 10:45; Wed (2/11), 1:20, 7:40, 10:45; Thu (2/12), 1:15, 7:40, 10:45

PROJECT ALMANAC (CC/DVS): 2:30, 5:10, 7:55, 10:35

STRANGE MAGIC (CC/DVS): 1:00, 3:50, 6:30

***TAKEN 3 (CC/DVS):** Fri-Wed (2/11), 2:10, 4:50, 7:50, 10:30; Thu (2/12), 2:10, 4:50

THE THEORY OF EVERYTHING (CC/DVS): 1:20, 4:40, 7:35, 10:25

THE WEDDING RINGER (CC/DVS): 2:20, 5:00, 8:00, 10:35

MILLENNIUM THEATRE

1156 HARGRAVE, 512/472-6932.

DUMB AND DUMBER TO: Fri-Sat, 11:00am, 2:05, 5:10, 8:15pm; Wed (2/11)-Thu (2/12), 11:00am, 2:05, 5:10pm

MOVIEHOUSE & EATERY

8300 N. FM 620, BLDG B, 512/501-3520.

AMERICAN SNIPER (BIGHOUSE - DINE IN): Fri-Wed (2/11), 11:30am, 3:00, 7:00, 10:15pm; Thu (2/12), 1:00, 4:15

AMERICAN SNIPER (DINE IN): Fri-Sat, 12:30, 4:00, 7:30, 8:45, 10:45; Sun-Mon, 12:30, 4:00, 7:30, 10:45; Tue-Wed (2/11), 12:30, 4:00, 7:30, 8:45, 10:45; Thu (2/12), 12:30, 4:00, 7:30

BLACK OR WHITE (GENERAL ADMISSION): Fri-Sun, 12:30, 3:15, 8:30, 9:15; Mon, 12:30, 3:15, 8:30, 10:45; Tue-Thu (2/12), 12:30, 3:15, 8:30, 9:15

THE IMITATION GAME (GENERAL ADMISSION): 12:15, 5:30, 8:15, 11:00

JUPITER ASCENDING (3-D): 2:45, 6:00

JUPITER ASCENDING (3-D, D-BOX): 2:45, 6:00

JUPITER ASCENDING (DINE IN): Fri-Sun, 9:45am, 10:30, 1:30, 4:30, 7:45, 8:30, 9:15pm; Mon-Wed (2/11), 10:45am, 1:45, 4:45, 7:45, 8:30, 9:15pm; Thu (2/12), 10:45am, 1:45, 4:45, 7:45pm

PADDINGTON (GENERAL ADMISSION): Fri-Sun, 9:45am, 3:00, 6:00, 11:15pm; Mon-Thu (2/12), 3:00, 6:00, 11:15

PROJECT ALMANAC (DINE IN): 10:45pm

PROJECT ALMANAC (GENERAL ADMISSION): Fri-Sun, 10:15am, 1:00, 3:45, 6:30pm; Mon, 1:00, 3:45; Tue-Thu (2/12), 1:00, 3:45, 6:30

SEVENTH SON (3-D): 9:00pm

SEVENTH SON (3-D, D-BOX): 9:00pm

SEVENTH SON (DINE IN): Fri-Sun, 10:15am, 1:00, 3:45, 6:30, 9:15pm; Mon-Wed (2/11), 1:00, 3:45, 6:30, 9:15; Thu (2/12), 12:45, 3:45, 6:30, 9:15

THE SPONGEBOB MOVIE: SPONGE OUT OF WATER (3-D): Fri, 10:00am; Fri-Sat, 10:00am; Sat-Sun, 10:00am; Sun, 10:00am; Mon-Thu (2/12), 12:15pm

THE SPONGEBOB MOVIE: SPONGE OUT OF WATER (DINE IN): Fri-Wed (2/11), 11:00am, 12:45, 1:30, 3:15, 4:15, 6:00, 6:45pm; Thu (2/12), 11:00am, 12:45, 1:30, 3:15, 4:15, 5:45, 6:45pm

THE SPONGEBOB MOVIE: SPONGE OUT OF WATER (GENERAL ADMISSION): Fri-Sun, 10:00am

STRANGE MAGIC (DINE IN): Fri-Sun, 10:15am, 12:45, 3:30, 6:00pm; Tue-Wed (2/11), 12:45, 3:30, 6:00; Thu (2/12), 11:45am, 2:15, 5:00pm

TINSELTOWN NORTH

N. I-35 & FM 1825, 512/989-8535.

AMERICAN SNIPER (DIGITAL): Fri, 1:00, 2:45, 4:15, 6:00, 7:30, 9:15, 10:45; Sat, 9:45am, 11:30, 1:00, 2:45, 4:15, 6:00, 7:30, 9:15, 10:45pm; Sun, 9:45am, 1:00, 4:15, 6:00, 7:30, 9:15, 10:45pm; Mon-Tue, 1:00, 2:45, 4:15, 6:00, 7:30, 9:15, 10:45; Wed (2/11), 1:00, 4:15, 7:30, 9:15, 10:45; Thu (2/12), 1:00, 2:45, 4:15, 6:00, 7:30, 10:45

BIRDMAN OR (THE UNEXPECTED VIRTUE OF IGNORANCE) (CINÉARTS DIGITAL): Fri, 4:20, 10:35; Sat-Sun, 9:55am, 4:20, 10:35pm; Mon-Thu (2/12), 4:20, 10:35

BLACK OR WHITE (DIGITAL): Fri, 12:50, 3:50, 7:00, 10:05; Sat-Sun, 9:45am, 12:50, 3:50, 7:00, 10:05pm; Mon-Thu (2/12), 12:50, 3:50, 7:00, 10:05

THE BOY NEXT DOOR (DIGITAL): Fri, 1:50, 4:30, 7:05, 9:40; Sat-Sun, 11:20am, 1:50, 4:30, 7:05, 9:40pm; Mon-Wed (2/11), 1:50, 4:30, 7:05, 9:40; Thu (2/12), 1:50, 4:30, 7:05

CLASSICS: BREAKFAST AT TIFFANY'S: Sun, 2:00pm; Wed (2/11), 2:00, 7:00

THE HOBBIT: THE BATTLE OF THE FIVE ARMIES (DIGITAL): 12:30, 4:00, 7:20, 10:45

THE IMITATION GAME (DIGITAL): Fri, 12:45, 3:55, 6:50, 9:55; Sat-Sun, 9:50am, 12:45, 3:55, 6:50, 9:55pm; Mon-Thu (2/12), 12:45, 3:55, 6:50, 9:55

INTO THE WOODS (DIGITAL): Fri-Wed (2/11), 12:35, 6:35; Thu (2/12), 12:35pm

JUPITER ASCENDING (3-D): noon, 1:40, 6:25

JUPITER ASCENDING (3-D, XD): Fri-Wed (2/11), 12:55, 7:15; Thu (2/12), 12:55pm

JUPITER ASCENDING (DIGITAL): Fri, 4:50, 9:35; Sat-Sun, 11:15am, 4:50, 9:35pm; Mon-Thu (2/12), 4:50, 9:35

THE LOFT (DIGITAL): Fri, 3:40, 9:50; Sat-Sun, 9:50am, 3:40, 9:50pm; Mon-Wed (2/11), 3:40, 9:50; Thu (2/12), 3:40pm

A MOST VIOLENT YEAR (DIGITAL): Fri-Wed (2/11), 10:20pm

PADDINGTON (DIGITAL): Fri-Wed (2/11), 11:55am, 2:35, 5:10, 7:45, 10:20pm; Thu (2/12), 11:55am, 2:35, 5:10pm

PROJECT ALMANAC (DIGITAL): Fri, 1:55, 4:45, 7:35, 10:30; Sat-Sun, 11:05am, 1:55, 4:45, 7:35, 10:30pm; Mon-Wed (2/11), 1:55, 4:45, 7:35, 10:30; Thu (2/12), 1:55, 4:45

SELMA (DIGITAL): 1:05, 7:25

SEVENTH SON (3-D): 2:25, 5:35, 8:00

SEVENTH SON (3-D, XD): Fri, 4:05, 10:25; Sat-Sun, 9:45am, 4:05, 10:25pm; Mon-Wed (2/11), 4:05, 10:25; Thu (2/12), 4:05pm

SEVENTH SON (DIGITAL): Fri, 3:15, 8:45; Sat-Sun, 10:30am, 3:15, 8:45pm; Mon-Thu (2/12), 3:15, 8:45

THE SPONGEBOB MOVIE: SPONGE OUT OF WATER (3-D): Fri, 2:00, 3:45, 4:35, 7:10, 8:55, 9:45; Sat-Sun, 10:35am, 11:25, 2:00, 3:45, 4:35, 7:10, 8:55, 9:45pm; Mon-Thu (2/12), 2:00, 3:45, 4:35, 7:10, 8:55, 9:45

THE SPONGEBOB MOVIE: SPONGE OUT OF WATER (DIGITAL): Fri, 12:20, 1:10, 2:55, 5:30, 6:20, 8:05, 10:40; Sat-Sun, 9:45am, 12:20, 1:10, 2:55, 5:30, 6:20, 8:05, 10:40pm; Mon-Thu (2/12), 12:20, 1:10, 2:55, 5:30, 6:20, 8:05, 10:40

STRANGE MAGIC (DIGITAL): Fri, 2:15, 5:00, 7:40; Sat-Sun, 11:40am, 2:15, 5:00, 7:40pm; Mon-Thu (2/12), 2:15, 5:00, 7:40

TAKEN 3 (DIGITAL): Fri, 2:05, 4:55, 7:55, 10:45; Sat-Sun, 11:0am, 2:05, 4:55, 7:55, 10:45pm; Mon-Thu (2/12), 2:05, 4:55, 7:55, 10:45

THE WEDDING RINGER (DIGITAL): Fri, 2:20, 5:05, 7:50, 10:35; Sat-Sun, 11:35am, 2:20, 5:05, 7:50, 10:35pm; Mon-Wed (2/11), 2:20, 5:05, 7:50, 10:35; Thu (2/12), 2:20, 5:05

TINSELTOWN SOUTH

S. I-35 & STASSNEY, 512/326-4408.

AMERICAN SNIPER (DIGITAL): Fri, 1:05, 4:05, 7:10, 10:20; Sat-Sun, 10:00am, 1:05, 4:05, 7:10, 10:20pm; Mon-Thu (2/12), 1:05, 4:05, 7:10, 10:20

BABY (DIGITAL): noon, 3:25, 6:50, 10:10

BIG HERO 6 (DIGITAL): Fri, 1:20, 3:55, 7:00, 9:50; Sat-Sun, 10:45am, 1:20, 3:55, 7:00, 9:50pm; Mon-Thu (2/12), 1:20, 3:55, 7:00, 9:50

BLACK SEA (DIGITAL): Fri, 2:10, 4:55, 7:50, 10:35; Sat-Sun, 11:25am, 2:10, 4:55, 7:50, 10:35pm; Mon-Thu (2/12), 2:10, 4:55, 7:50, 10:35

THE HUNGER GAMES: MOCKINGJAY – PART 1 (DIGITAL): Fri, 1:45, 4:40, 7:45, 10:40; Sat-Sun, 10:35am, 1:45, 4:40, 7:45, 10:40pm; Mon-Thu (2/12), 1:45, 4:40, 7:45, 10:40

THE LOFT (DIGITAL): Fri, 4:50, 10:40; Sat-Sun, 11:00am, 4:50, 10:40pm; Mon-Thu (2/12), 4:50, 10:40

MALLI MALLI IDHIRANI ROJU (DIGITAL): Fri, 1:35, 5:05, 8:35; Sat-Sun, 10:05am, 1:35, 5:05, 8:35pm; Mon-Thu (2/12), 1:35, 5:05, 8:35

A MOST VIOLENT YEAR (DIGITAL): 1:55, 7:25

PADDINGTON (DIGITAL): Fri, 1:50, 4:15, 7:15, 9:45; Sat-Sun, 10:30am, 1:50, 4:15, 7:15, 9:45pm; Mon-Thu (2/12), 1:50, 4:15, 7:15, 9:45

SEVENTH SON (3-D): Fri, 4:45, 10:15; Sat-Sun, 11:15am, 4:45, 10:15pm; Mon-Thu (2/12), 4:45, 10:15

SEVENTH SON (DIGITAL): 2:00, 7:30

SHANTAMAR (DIGITAL): 12:30, 3:50, 7:25, 10:25

SPARE PARTS (DIGITAL): Fri, 1:25, 4:25, 7:05, 9:55; Sat-Sun, 10:35am, 1:25, 4:25, 7:05, 9:55pm; Mon-Wed (2/11), 1:25, 4:25, 7:05, 9:55; Thu (2/12), 1:25, 4:25

THE SPONGEBOB MOVIE: SPONGE OUT OF WATER (3-D): Fri, 12:45, 3:30, 4:35, 6:05, 8:45; Sat-Sun, 10:20am, 12:45, 3:30, 4:35, 6:05, 8:45pm; Mon-Thu (2/12), 12:45, 3:30, 4:35, 6:05, 8:45

THE SPONGEBOB MOVIE: SPONGE OUT OF WATER (DIGITAL): Fri, 2:05, 7:20, 10:00; Sat-Sun, 11:20am, 2:05, 7:20, 10:00pm; Mon-Thu (2/12), 2:05, 7:20, 10:00

WHIPLASH (CINÉARTS DIGITAL): Fri, 1:00, 3:45, 6:55, 9:40; Sat-Sun, 10:15am, 1:00, 3:45, 6:55, 9:40pm; Mon-Thu (2/12), 1:00, 3:45, 6:55, 9:40

WILD (DIGITAL): Fri, 1:40, 4:20, 7:10, 10:05; Sat-Sun, 10:25am, 1:40, 4:20, 7:10, 10:05pm; Mon-Thu (2/12), 1:40, 4:20, 7:10, 10:05

THE WOMAN IN BLACK 2: ANGEL OF DEATH (DIGITAL): 12:05, 2:40, 5:20, 8:00, 10:30

YENNAI ARINDHAAL (DIGITAL): 11:55am, 4:10, 8:30pm

VIOLET CROWN CINEMA

434 W. SECOND, 512/495-9600.

***2015 ACADEMY AWARD-NOMINATED ANIMATED SHORT FILMS:** Fri-Sat, 11:00am, 9:15pm; Sun-Thu (2/12), 11:30am, 8:15pm

***2015 ACADEMY AWARD-NOMINATED DOCUMENTARY SHORT FILMS: PROGRAM A:** Fri-Sat, 2:20pm; Sun-Thu (2/12), 1:20pm

***2015 ACADEMY AWARD-NOMINATED DOCUMENTARY SHORT FILMS: PROGRAM B:** Fri-Sat, 4:30pm; Sun-Thu (2/12), 4:15pm

***2015 ACADEMY AWARD-NOMINATED LIVE-ACTION SHORT FILMS:** Fri-Sat, 6:50pm; Sun-Thu (2/12), 5:45pm

***BIRDMAN OR (THE UNEXPECTED VIRTUE OF IGNORANCE):** Fri-Sat, 2:55, 10:00; Sun-Tue, 9:40pm; Wed (2/11), 10:10pm; Thu (2/12), 10:30pm

CINEBREW: BLUE RUIN: Wed (2/11), 8:00pm

FOXCATCHER: Fri-Sat, 11:15am; Sun-Thu (2/12), 11:00am

HITS: Thu (2/12), 7:00pm

THE IMITATION GAME: Fri-Sat, 12:15, 2:40, 5:00, 7:20, 9:40; Sun-Tue, 11:55am, 2:20, 4:40, 7:00, 9:20pm; Wed (2/11), 7:00, 9:20; Thu (2/12), 11:55am, 2:20, 4:40, 7:00, 9:20pm

A MOST VIOLENT YEAR: Fri-Sat, 11:45am, 4:10, 8:55pm; Sun-Wed (2/11), 12:15, 3:10, 8:55; Thu (2/12), 12:10, 3:10

SELMA: Fri-Sat, 1:55, 5:20, 6:20; Sun-Tue, 1:40, 5:00, 6:15; Wed (2/11), 1:40, 5:15; Thu (2/12), 1:40, 4:55

***ROUND MIDNIGHT: SHALLOW GRAVE:** Fri-Sun, 11:30pm

TWO DAYS, ONE NIGHT: Fri-Sat, 12:50, 7:55; Sun-Tue, 2:50, 7:35; Wed (2/11), 2:50, 6:30; Thu (2/12), 2:45, 9:05

WHIPLASH: Fri-Sat, 11:00pm; Sun-Thu (2/12), 10:00pm

WESTGATE 11

S. LAMAR & BEN WHITE, 512/899-2717.

***AMERICAN SNIPER (CC/DVS):** Fri, noon, 2:25, 4:50, 7:35, 9:55

BLACK OR WHITE (CC/DVS): Fri, 12:45, 2:35, 5:15, 7:35, 10:15

THE BOY NEXT DOOR (CC/DVS): Fri, 12:20, 3:00, 5:20, 8:00, 10:20

THE IMITATION GAME (CC/DVS): Fri, 11:55am, 2:30, 5:05, 7:40, 10:15pm

***JUPITER ASCENDING (3-D, CC/DVS):** 1:00, 7:00

***JUPITER ASCENDING (CC/DVS):** 4:00, 10:00

THE LOFT (CC/DVS): Fri, 11:50am, 5:05, 10:30pm

A MOST VIOLENT YEAR: Fri, 2:20, 7:30

PADDINGTON (CC/DVS): Fri, 12:15, 2:35, 5:25, 7:45, 10:15

PROJECT ALMANAC (CC/DVS): Fri, 12:30, 2:55, 5:25, 7:55, 10:25

SELMA (CC/DVS): Fri, 11:45am, 4:00, 7:00, 9:50pm; Sat, 7:15pm; Thu (2/12), 12:45, 1:30

SEVENTH SON (CC/DVS): Fri-Wed (2/11), 2:35, 10:25; Thu (2/12), 2:35, 10:15

***SEVENTH SON (3-D, CC/DVS):** Fri-Wed (2/11), noon, 5:10, 7:45; Thu (2/12), noon, 5:10, 7:25

THE SPONGEBOB MOVIE: SPONGE OUT OF WATER (CC/DVS): Fri-Sun, 11:45am, 4:45, 9:45pm; Mon-Thu (2/12), noon, 4:55, 9:45

***THE SPONGEBOB MOVIE: SPONGE OUT OF WATER (3-D, CC/DVS):** Fri-Sun, 2:15, 7:15; Mon-Wed (2/11), 2:25, 7:20; Thu (2/12), 2:25, 7:15



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World Premiere of *BRAND: A Second Coming*

Award-winning director Ondi Timoner’s revealing documentary on comedian, activist and provocateur, **Russell Brand**, dives deep into the eye of the celebrity storm, with Brand at the center as he grapples with fame, influence and where we are as a 21st century society. Premieres **Friday, 3/13** at the **Paramount Theatre**.



COURTESY OF THE FILMMAKERS

SXSW Film Conference Keynotes

Innovative, risk-taking filmmakers including Golden Globe nominated **Ava DuVernay**, **Mark Duplass** and **RZA** will take the stage at the Vimeo Theater in the Austin Convention Center to discuss a variety of inspiring topics.



BRIGITTE LACOMBE

JEFF VESPA

COURTESY OF THE ARTIST

Convergence: The Intersection of Interactive, Film, and Music

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MUSIC

Meet the New Texas Music Czar

A professional fiddler with experience in music-related e-commerce has assumed leadership of the **Texas Music Office**. **Brendon Anthony**, 38, whose résumé includes a long tenure touring in **Pat Green's** band and playing on several **Cory Morrow** albums, takes the reigns from **Casey Monahan**, director of the office since its creation in 1990.

In politically left-leaning Travis County, which **Rick Perry** once described as “the blueberry in the bowl of tomato soup of what is Texas,” anyone appointed by new **Gov. Greg Abbott** has work to do in winning over locals. The Abbott administration already offended Austin’s music cognoscenti by selecting Nashville pop trash **Lady Antebellum** to headline the inaugural. No surprise, then, that cries of Republican cronyism welcome the appointee of Abbott’s Chief of Staff **Daniel Hodge**, who Anthony described as one of his closest friends in a 2014 *New York Times* story. Holster any such outrage given that politics and nepotism go hand-in-hand, now and forever.

PLAYBACK
BY
KEVIN CURTIN

Late into his first government shift on Monday, Anthony picked up the office phone and fielded my question of what he wants the TMO to accomplish in 2015.

“I want to continue the programs that Casey Monahan put in place. He’s a force and we want to carry on what he started,” states Anthony, who also noted an upcoming meeting with the administration’s Economic Development to help him formulate specific goals – likely centered on bringing music jobs to the state. “With the blessing of the governor’s office we can do some community outreach

via social and other digital means that will help connect the community more.”

Anthony hopes to apply technology know-how he honed while working for the last five years with **One Live Media**, which began as a ticketing platform for Texas venues before shifting to an e-commerce focus. They weathered criticism in December when the **Better Business Bureau** published an investigation into the company after receiving nearly three-



Brendon Anthony onstage with Pat Green in 2004

GARY MILLER

dozen complaints from customers over a two-week span and over 100 inquiries over 30 days. Those complaints generally allege that customers paid for band merch handled by One Live and never received it.

Anthony didn’t return a follow-up call regarding the matter.

And since he mentioned social media, it’s notable that accounts like @WindoMobileXRR, which shared the **Texas Tribune** story about Anthony, are drones of sort, programmed solely to rebroadcast tweets for promotional benefit. His love of Texas fiddle players appears genuine – including his favorites.

“**Johnny Gimble**. I got really lucky to play on a record with him once and that blew my mind. Apart from being one of the coolest fiddle players you’ll ever hear, Gimble’s also one of the most amazing human beings in the world,” Anthony lauded. “Then, man, I gotta say, one of the guys here in town ... **Warren Hood**.”

“When I was young and stupid, I thought I knew what I was doing. Then I went and played a jam with the **South Austin Jug Band** guys and Warren showed up. He did stuff that made me put the fiddle down for a while.”

Foot Patrol Kicks Back

Bassist **Hung Nguyen** calls it his “Edison Moment,” the revelation that funk music and the foot fetish of his friend, blind keyboard virtuoso **TJ Wade**, would make the perfect pair. That was a decade ago and ever since, **Foot Patrol** has kept Austin on its toes with feel-good-feet-worship funk. The unlikely premise yields a stellar sixth album, **KTOES**, arriving locally with a performance at **Hops & Grain** (500 Calles) on Saturday at 5pm.



Austin Chronicle: Tell us about KTOES.

Hung Nguyen: It’s a fantasy radio station, kind of an old-school FM signal from the days before bland corporate radio, with entertainment for your ears like skits and colorful deejays. It’s like you’re tuned in to our program.

AC: Has it become difficult, after six discs, to continuing writing lyrics about foot fetishes?

HN: Fatigue is really the only factor. At some point, you have to draw the line because the theme is an endless fountain of material.

TJ Wade: This album’s got some songs that aren’t about feet!

AC: *Foot Patrol occasionally performs the Purple Rain soundtrack. Have you ever imagined what Prince’s feet are like?*

TJ: Well yeah. I think they’re soft and the ladies enjoy that, because they’re for ladies only.

AC: Do female fans request foot rubs from you?

TJ: They sure do.

AC: How does KTOES stack up to other Foot Patrol output?

TJ: It’s got more naughty foot fetishism lyrics, funkier grooves, and it’s a whole lot better than *Pussyfooting* in my opinion. I was shy on the other records. Now I’m trying to do a lot more with my voice.

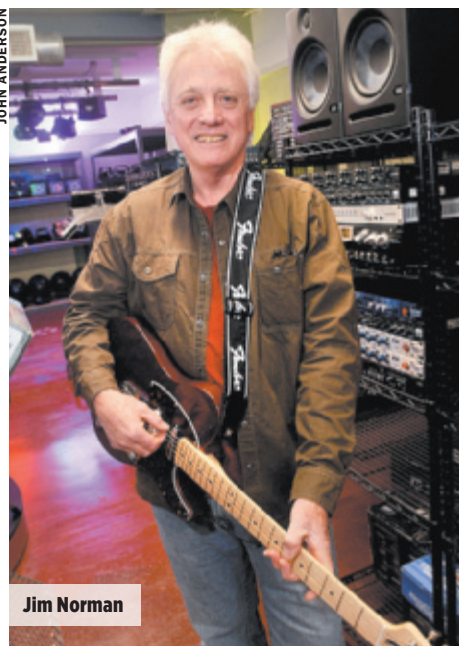
HALF NOTES

HEALTH ALLIANCE FOR AUSTIN MUSICIANS is holding a poster contest for its **HAAM Benefit Day** and Corporate Battle of the Bands events. First prize wins \$300, tickets to **Fun Fun Fun Fest**, **Beats Solo** headphones, and backstage passes to the All ATX concert. Submissions are due Feb. 19. See www.myhaam.org for details.

TIM KERR’S PAINTING will be featured at the **Bearded Lady Gallery** (3504 E. Fourth) beginning this Saturday with an opening reception 6-9pm. The guitarist of **Big Boys** and **Poison 13** fame painted the “Here and Now” series, which features likenesses of musicians, artists, and activists, on reclaimed wood assembled by **Brian Phillips**. Kerr’s art can also be seen at the **North Door** (502 Brushy), which includes a six-panel mural with likenesses of **Mance Lipscomb** and **Charlie Parker** for a recent venue redesign.

AUSTIN CITY LIMITS inducts **Loretta Lynn**, **Guy Clark**, **Flaco Jiménez**, **Asleep at the Wheel**, and **Townes Van Zandt** into its Hall of Fame at a ceremony and concert in mid-June. The **KLRU** concert staple also announced **Sturgill Simpson**, the **War on Drugs**, and **Asleep at the Wheel** will all tape performances for season 41. Wheel leader **Ray Benson** said his 12th **ACL** appearance would take place this month and feature the **Avett Brothers** and **Amos Lee**, foreshadowing a collaborative album of **Bob Wills** covers, *Still the King*, out March 3.

ROCK N ROLL RENTALS EXPANDS



Jim Norman

As a musician, you’ll likely never own everything you need, but when the job calls for compressors in recording drums, Space Echo pedals for your new psych rock band, or a PA for that warehouse show, call **Rock N Roll Rentals**. Last week, the local gear lender opened a second store at 8335 Burnet Rd. Customers used to the warehouse-like interior of the Oltorf shop will be agog over the slick showroom **Jim Norman** planned for over a year.

“The business was growing and we either needed a much bigger place or another location,” says the owner, who founded Rock N Roll Rentals in 1989. “What we discovered is that a lot of our customers lived up north. So that, coupled with the famous traffic in Austin, made us realize we had to go north.”

Rock N Roll Rentals’ prices are low – I borrowed an overdrive pedal last weekend for \$6 – and volume is high. At any visit, you’ll be surrounded by DJs renting speakers, rockers rolling out amps, and suits scrounging projec-

tors for corporate presentations. It may be the smartest music store in town because it caters not only to musicians, but to Austin’s multitudes of event planners.

“Austin isn’t really a town anymore. It’s a big, giant events center and we all work for it,” Norman chuckles. “They should put a big glass dome over it.”

And it never gets crazier than during **South by Southwest**. The calls started coming in last month, so now the phone’s ringing off the wall, and during the festival it’s busier than **Walmart** on government check day.

“South by Southwest predicates everything,” says Norman. “I order a lot of equipment, rent it all during the event, then digest it over the rest all year.”

This fall marks Rock N Roll Rentals’ 26th year in business. Norman chalks up its success and survival to adapting with the shifting needs of its customers, and in the case of the location, growing with Austin.

“This business is dynamic,” he says. “Every year it’s different.”

ONLINE // KUTX BIRTHDAY CONCERT RECAP | FRANCISCO THE MAN | ANOTHER INSTALLMENT OF SXSW BAND NAMES | [AUSTINCHRONICLE.COM/MUSIC](http://austinchronicle.com/music)

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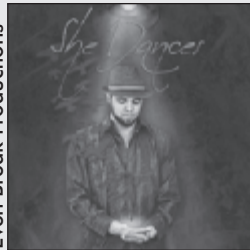
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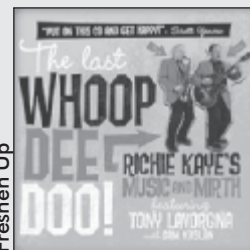
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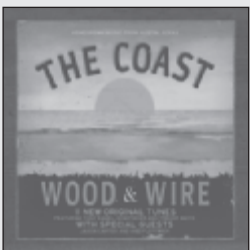
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The Avenues
Lera Lynn blossomed into an Americana heartthrob with her 2014 release *The Avenues*, an album on many year-end best-of lists. — The Austin Chronicle

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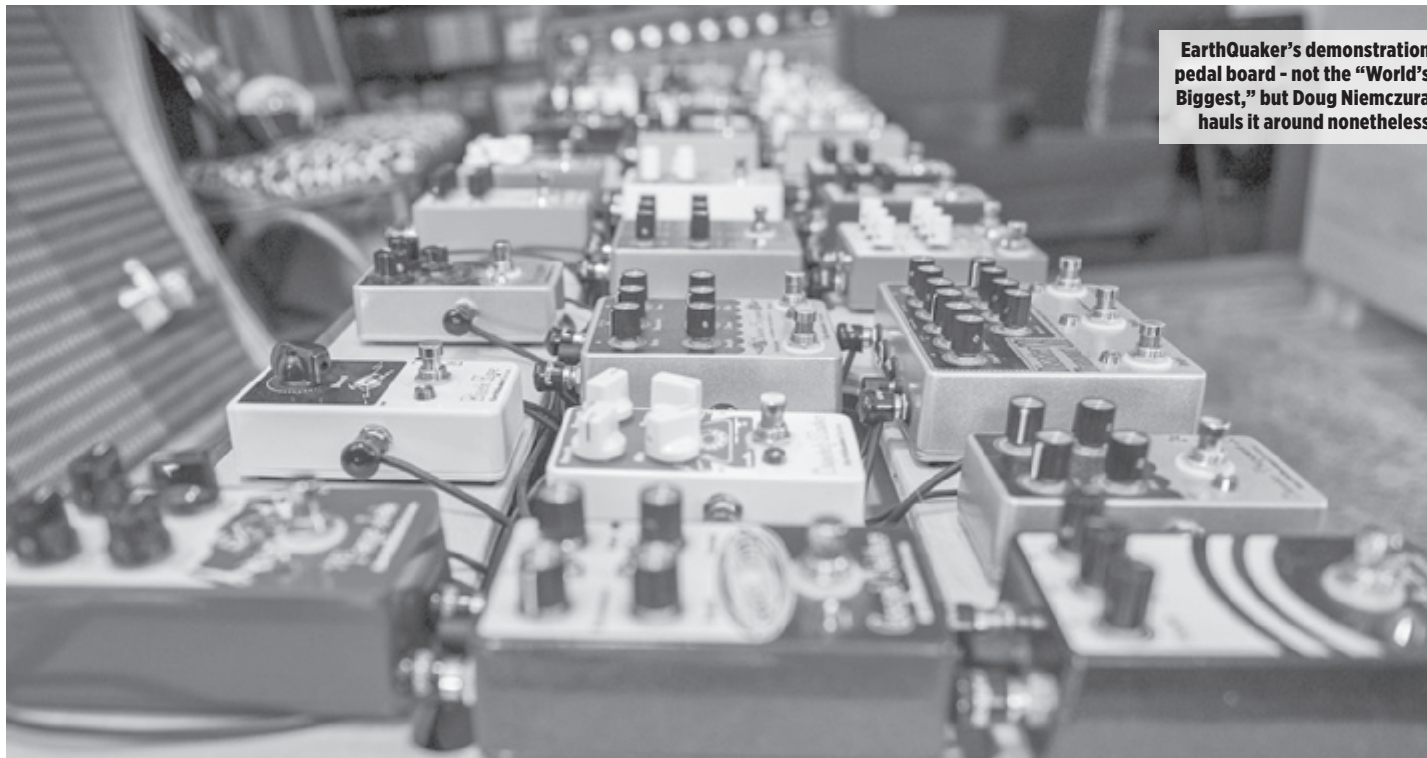
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EarthQuaker's demonstration pedal board - not the "World's Biggest," but Doug Niemczura hauls it around nonetheless

Sweaty musicians can't spit onstage without hitting another gewgaw designed to make an electric guitar sound like anything but an electric guitar.

pedal in 1962. Three years later, Rolling Stones tour manager Ian Stewart returns to L.A.'s RCA Studios from Wallach's Music City after Keith Richards complains that the three-note guitar hook he's tracking sounds anemic.

The ever-gruff pianist tosses the guitarist one of Snoddy's Maestro Fuzz-Tones. "Try this," he mutters. "(I Can't Get No) Satisfaction" and its raspy guitar drives the Stones' first worldwide No. 1, and fuzz becomes the favored weapon of every American garage band and aural terrorist beginning with a Yardbirds-era Jeff Beck and Jimi Hendrix.

Ever after, sweaty musicians can't spit onstage without hitting another gewgaw designed to make an electric guitar sound like anything but an electric guitar. There's the onomatopoeic wah-wah pedal, pulsing on Cream's "White Room" and gloriously abused by Ron Asheton on the first Stooges LP. Echo bounces off Fifties vinyl to early U2 tracks. Phase shifters create Eddie Van Halen's whirling undertow on "Ain't Talkin' 'Bout Love." Chorus rings in the 12-string-style overtones of early Pretenders and Hüsker Dü discs, not to mention the warbling underwater guitar on Nirvana's "Come as You Are."

Even so, the king daddy of all stomp boxes remains Glenn Snoddy's bastard child the fuzz, and its cousins overdrive and distortion. As long as there are guitarists dissatisfied with their sound (i.e., always), pedals will reign supreme. After all, in the hands of a skilled axe slinger, these effects are essential tools, brushes to dab colors and textures on audio paintings.

CONTINUED ON P.60

The Age of Fuzz

Gas prices are down, so the boutique guitar pedal boom is up

BY TIM STEGALL

"The World's Biggest Pedal Board" appeared on Facebook Dec. 30, courtesy of ex-Cult/Guns N' Roses/Velvet Revolver drummer Matt Sorum. Taking a page from Dave Grohl's tome, Matt Sorum's Fierce Joy issued *Stratosphere* last spring, on which the tub thumper composed, sang, and played guitar. To facilitate the latter, his camp put together a guitarist's soft shoe soundboard.

Judging by the photographic evidence accompanying the announcement, Sorum may have set a record, all right. A beast stretching across two sofas joined at an angle, the gargantuan gadget looked to house at least 75 stomp boxes – sound altering devices guitarists dance across in concert. Every possible overdrive, distortion, fuzz, echo, and flanger gizmo sat on the custom grouping.

Only a drummer could devise the Neil Peart drum kit of guitar pedal boards.

Whether Sorum was joking or not, he made a point: Guitarists, hobbyist or professional alike, cannot stop messing with their sound.

TREM-TROL

Ever since Forties dance band guitarists began attaching microphones called pick-ups beneath the instrument's strings, and running the output to primitive, underpowered tube amplifiers in order to be heard above the horns, the axe class has subverted the clean audio signal engineers are trained to capture. Guitarists want rawness, and more volume. They want to sound huge, and occasionally warped.

The first piece of outboard gear marketed to guitarists was the Trem-Trol in 1948, which created a throbbing, volume fluctuation recognizable from Bo Diddley records to the Smiths' "How Soon Is Now." Reverb, a spring-driven delay that surf guitar originator Dick Dale developed with pioneering guitar/amp designer Leo Fender, similarly evolved from a large, clunky external unit to standard amp circuitry of most Fifties and Sixties guitar amps. It made Dale's Stratocaster sound like an echo canyon on instrumentals like "Miserlou," and underlined the deep twang of Duane Eddy's "Rebel Rouser."

Neither effect was designed to make an amp sound like a busted speaker, however. Guitarists had to figure out how to do that themselves. Fifties blues guitarists on the order of Guitar Slim discovered that cranking up primitive tube amps on tracks like "The Things I Used to Do" (later covered by Stevie Ray Vaughan) created an overdrive or distortion that made their chords growl and bark.

In fact, early rock & rollers went to destructive extremes to get that same sound. Paul Burlison pulled a tube halfway out of a socket prior to tracking the Johnny Burnette Rock & Roll Trio's rockabilly screamer "The Train Kept A-Rollin'." Link Wray punched holes in an amp speaker with a pencil to cut the three most dangerous chords downstrokes in the Fifties, "Rumble." No word if this then inspired one Dave Davies to razor-blade his cheap practice amp's speakers to power the Kinks' 1964 proto-punk classic "You Really Got Me."

And it took an accident on a country session to usher in fuzz.

Owen Bradley's Quonset Hut, Nashville, 1961: Marty Robbins cuts a bluesy shuffle, "Don't Worry." Ace session guitarist Grady Martin comes in to play a six-string bass solo, likely in emulation of Duane Eddy. Prior to his cue, an output transformer on the three-channel recording console fries. Martin's solo sputters, rages, snarls. He's unhappy.

Everyone else hears the hook driving "Don't Worry" to the top of the country chart and No. 3 on pop.

Other clients clamor for "Don't Worry" engineer Glenn Snoddy to deliver "that fuzzy sound." He designs a device to emulate the fritzing transformer and sells it to Gibson Guitars, which markets it as the first fuzz



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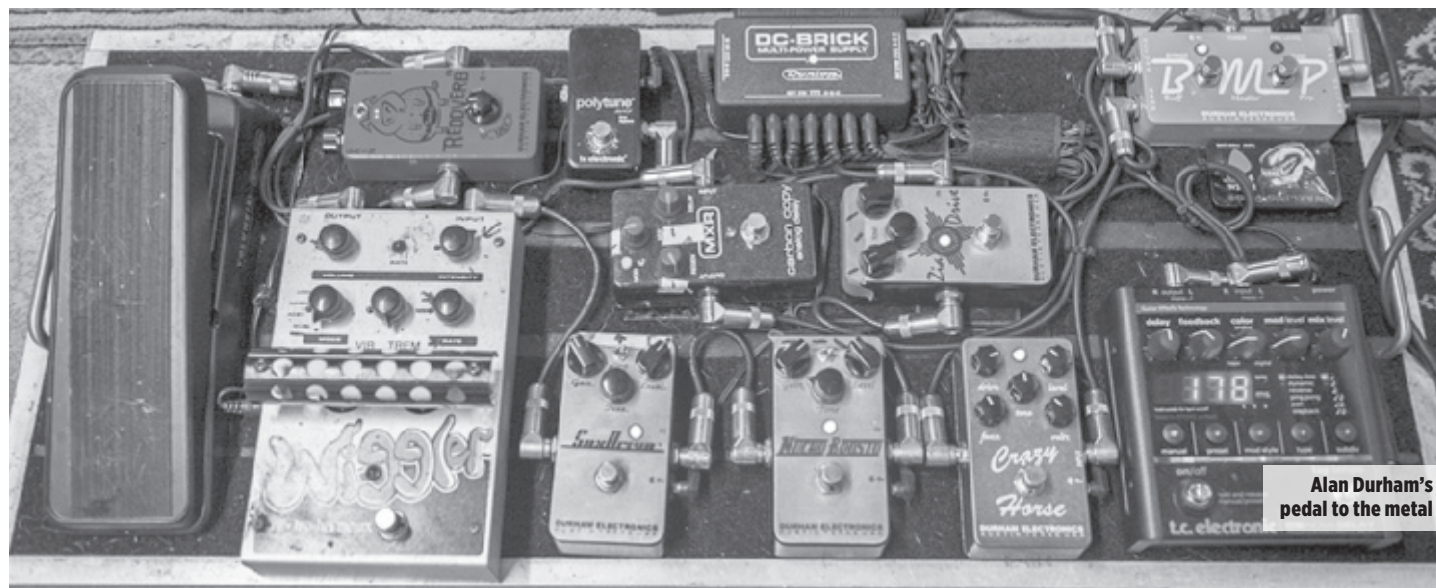
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Alan Durham's pedal to the metal

AGE OF FUZZ CONTINUED FROM P.58

SEX DRIVE

The current big news in guitar circles is boutique effects: small, usually one-man home operations hand-building their wares one at a time. Boutique pedals are usually a classic fuzz or overdrive circuit given a new twist with higher quality than mass-produced gear. Their facades can also feature silk-screened or hand-painted graphics, giving your pedal board the effect of an art gallery at your feet.

Austin has more than its fair share of boutique pedal builders, and even an entire shop dedicated to them.

"During the Nineties, I had Black Cat pedals," says Tednoir Martinez of Calaveras Guitar Boutique, a Southside operation open since 2013. "Those were great, and nobody knew about them, because there was no Internet. Then there were Fulltone pedals, and Zachary Vex with the Z. Vex Fuzz Factory. And there was the Klon Centaur, which is very desirable."

A lifelong pedal buff with a claim to 500 stomp boxes in his collection, Martinez previously worked at a local studio as a sound designer who could get you any amp sound via judicious pedal use. When opting to go into business for himself, he avoided competing with Austin's many excellent guitar shops and paid particular attention to homegrown makers.

One local builder, Alan Durham, was on the ground floor of the boutique boom with Durham Electronics. The veteran guitarist enjoys a heady clientele – Keith Richards, the Edge, Joe Walsh, Mark Knopfler, among many – for products like the Sex Drive boost pedal, which raises guitar volume without distorting the signal more. Developed with its native namesake, Charlie Sexton, Durham benefited from field research via the former's endless touring with Bob Dylan, sending the prototype back and forth until the sound was the same as the one in his head. Guitarists ranging from Jon Dee Graham to the Stooges' James Williamson consider Sex Drive crucial to their rig.

"I'm a giggling, playing musician," says Durham, "so when I sit here and tweak, I know what I want it to feel like in my hand. I'm no engineer saying, 'Let's do this or that.' I want it to sound great."

Great sounds have the boutique business booming nowadays. Akron's EarthQuaker Devices hired Doug Niemczura as their Austin sales rep. Grown out of the Black Keys' camp, Jamie Stillman's flagship fuzz pedal, the Hoof, has sprung a line of 49 boxes and 20 employees to work them.

“The consensus at [musical instrument conference] NAAM was that gas prices are way down, so people are saving money and we’re big babies. We’re children who need pacifiers,” Niemczura muses. “Pedals do that, because you can’t afford to buy a new guitar every day.”

Doom metal remains an especially gain-and-distortion drunk market, which has kept



Joe Anastasio destroys the signal

New Jersey transplant Joe Anastasio of Lone Wolf Audio busy. He works out of a Southside apartment with a hi-fi audio background ensuring that his extreme distortions and overdrives like the F.O.A.D. and the Plague Rat are of the highest quality. He's encouraged by the boutique boom, estimated by Durham as "something like 800 guys."

"We've kind of created the punk rock of pedals," enthuses Anastasio. "We're doing it on our own. We're doing it against whatever odds. Me and my wife, we don't have regular jobs. This is what we do. It's all I want to do. I work 70 hours a week sometimes. I don't mind it."

"I just wanna destroy audio as accurately as possible," he grins.

KLON CENTAUR

"I've never in my life used more than four pedals," huffs Jon Dee Graham. "Because what I'm looking for is an extremely good Strat plugged into a good-sounding amp. That sound, that's hard enough to get."

Among the four pedals Britt Daniel uses is one of the aforementioned and ultra-rare Klon Centaurs.

"The guy who makes them in Boston is kinda nuts," offers the Spoon frontman. "I guess he doesn't make them anymore. He used to come to our shows and bring them to me. I would pay for them, but he would bring them to me because I was a touring musician. That was the only way you could get them."

Jason Lamont, aka Bulemics/Flash Boys guitarist Ginchy, so desired a Klon Centaur that he had Joe Anastasio build a version, the Minotaur. He considers chronic dissatisfaction with tone and its tools as part of a natural progression.

"When you get good on guitar, you're never happy with your tone," he says. "You're getting to where it sounds good, but in the back of your mind, it can sound better. And by God, you love guitar so much, you love the gear that goes with it! You just obsess over it, and it never stops. I have eight to 10 amps, and 15 guitars. I don't need another guitar or another amp or another pedal, but that doesn't stop me from buying them."

PHOTOS BY DAVID BRENDAN HALL



**Bulemic's guitarist
Ginchy unleashes
the Minotaur**

PHOTOS BY DAVID BRENNAN HALL

And have their delivery systems do something a little extra. Local country guitar scientist Redd Volkaert, honored to have Alan Durham's Reddverb named for him, sees that as the boutique builders' mission.

"It's kinda like hot rodders," posits Volkaert. "You buy a Chevy with a 327 in it, and you can't leave anything alone with it. 'Yeah, it's a good car, but if I put a four-speed transmission and a four-barrel carburetor on it, then I'd have a better gadget.'

"Think of these boutique guys as electronic hot rodders jacking with stuff. By them doing that, it makes the pedals do more than what the off-the-shelf ones do.

"It's like getting a handmade pair of boots. They just fit better."

THE MINOTAUR

During the second night of Free Week last month, garage hot spot Hotel Vegas endured extreme claustrophobia waiting for the Flash Boys to unleash their expert punk racket. With half of Austin crammed into the microscopic space, Ginchy jacked a Les Paul Custom into his pedal board, fed in turn through a Fender Tone-Master amp, then engaged a Tube Screamer plugged into Joe Anastasio's Minotaur.

Keerrrrraannnggg!

Chords crash, notes shriek. The Tone-Master becomes a Tone-Monster. The crowd goes nuts, pushing frontman Frankie Nowhere's Iggyisms that much harder, and furthering Ginchy's reputation as a fine crafter of raw power. Glenn Snoddy's great-grandchildren destroy the signal with dizzying relish.

"I've heard people saying, 'We've been trying to make audio purer and undefiled,'" the engineer remarked to Nashville writer Peter Cooper two years ago in a story on his inventing fuzz. "'And then some so-and-so comes up with a way to distort it.' That so-and-so was me."

Thank you, Glenn Snoddy, for inadvertently ushering in the Age of Fuzz. ■



**ST 37's Bobby
Baker (l) and Joel
Crutcher liquefy**

"I like simplicity," drawls Joel Crutcher of Austin psych vets ST 37. "Get an amp you like to set the foundation, then you need some distortion to liquefy it. Then you need some echo to echofy it."

He adds that he's used the same distortion pedal for virtually all of the band's nearly 30-year history, including recent Cleopatra Records' release *I'm Not Good*.

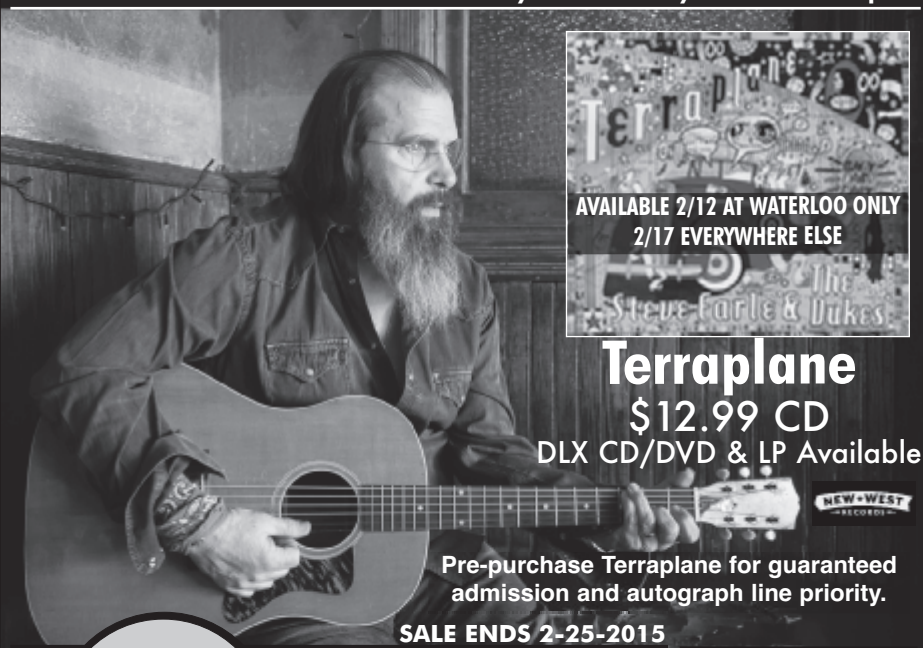
"What we hear is what we go by," explains Fuckemos guitarist Brian McGee, who builds his own pedals out of economic necessity. "When the Les Paul came out, that was the thing. So everybody has to try to get that sound. The Telecaster, the same thing; it was all twangy, but there was something about it.

"Then the first amps were these Western Electric circuits that were just examples of how to use tubes to amplify sound. The first sounds we heard, we fell in love with, and we try to get those."

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Lloyd Cole

CACTUS CAFE, TUESDAY 10

A little more than 30 years ago, Lloyd Cole emerged from the UK with the Commotions and one of the greatest pop rock confections of the Eighties, an album titled *Rattlesnakes*. In the intervening years Cole maintained a solid career, most recently as a solo acoustic artist. Then, Bob Dylan released 2012's *Tempest* and a friend who works at Salon.com asked Cole if he would review it for the website.

"What I got from *Tempest*," Cole explains, "was the feeling that Bob has no idea how old he is or what might be age-appropriate music. I think I might have been overly concerned with that concept. That record made me realize that I didn't have to worry about what type of record I made as long as I made a good one."

"I'm not going to give myself a Mohawk, which Joe Strummer did and terrified me. I was writing a bunch of songs that were lean-

ing in a sort of rock & roll direction and that gave me the impetus to think, 'Well maybe I can do that.'"

The result, *Standards*, finds Cole at a peak. Recorded with old cohorts Matthew Sweet on bass and Fred Maher on drums, it's earthshaking next to his recent folk leanings, filled with delicious hooks and Cole's mischievous way with words.

"It was the first time that Fred, Matthew, and I were together in about 20 years, and Matthew was a big cheerleader for the songs. He wouldn't shut up about how great he thought the material was. So I had an inkling I was on to something."

"I've made records that have done far better than I expected, and I've made records that have done far worse than I expected. A lot of it comes down to timing. Maybe the time for me having a record like this was good."

— Jim Caligiuri

OBSCURED BY ECHOES CD RELEASE

Spider House, Friday 6

Lone Star psychedelic history swirls in local quintet Obscured by Echoes. Latest conceptual concoction *Avidonia Pt. 1: The Escape* bubbles with more of the Floydian slips that spawned its moniker than the gothic jangle debut platter *Black Matter Manifesto*. Set the controls for the heart of the Texas sun. Fiddle looper Violinda Lola, melodymakers the Sun Machine, and acid glitchers Videoring set the scene. — Michael Toland

PHARMAKON, INSTITUTE

Hotel Vegas, Friday 6

NYC noise finds common with Austin's abrasive underground.

Channeling vulnerability, New Yorker Margaret Chardiet, aka Pharmakon, compounds synthesized electronics and an agile scream into supremely dissonant expression. Her Sacred Bones labelmates Institute, drawing personnel from local hardcore punk staples Glue and Wiccans, bring Dada-informed dark punk that, by virtue of possessed singer Moses Brown, recalls both Joy Division and the Germs. Beforehand, Jose Cola brings brilliant beat programming and dark electronic rumble as Ssleeperhold.

— Kevin Curtin

WALE

Emo's, Friday 6

Wadding up criticism of 2013's *The Gifted* that dismissed both his hip-hop sensibility and intellect, D.C. rapper Wale returns to a predictable

source of inspiration: Jerry Seinfeld, whose work the superfan spun into *The Mixtape About Nothing* in 2008 and follow-up *More About Nothing* two years later. The iconic comic reportedly "didn't understand" what the MC wanted him to contribute to the forthcoming *Album About Nothing*, but says his wife Jessica owns every LP. Like any *Seinfeld* buff, Wale celebrated Festivus with Canadian DJ A-Trak in December. — Nina Hernandez

FIRST OF THE MONTH SMOKEOUT

Flamingo Cantina, Saturday 7

Subkulture Patriots' monthly showcase rolls another spliff of local talent. Dat Boy Supa arrived with 2014's

Supacabra, Seventies blaxploitation soul/rap/hip-hop. His Frathouse Gang affiliate Chef Greezy's *Supafly* bites that rhinestone style. Thanks to the *Dowrong EP*, cut in compliance with wiz-kid producer Eric Dingus, 21-year-old prince Dowrong's already got an effort he can hang his hat on. Same goes for bar-busting duo East 35, who revived a street-educated career via last year's eponymous third LP. The undercard's just as hot: Chris 2Stoned, young bunch Math Klass, and local beatboxing king Filthy McNasty. — Chase Hoffberger

ROBYN HITCHCOCK, EMMA SWIFT

Parish, Saturday 7

Erudite romantic Robyn Hitchcock assumes a somber mood on 20th solo album *The Man Upstairs*. Working with Fairport Convention/Incredible String Band producer Joe Boyd, the onetime Soft Boy contemplates love and death through a British folk revival-hearkening assemblage of originals and covers, including a stark rendition of the Psychedelic Furs' "The Ghost in You." Opener Emma Swift arrives from Australia by way of Nashville with a debut EP redolent of touchstones like Emmylou Harris and Lucinda Williams. — Greg Beets

CHURCH ON MONDAY

Continental Club Gallery, Monday 9

Guitar ace Jake Langley sets out for even drier pastures, Las Vegas and Cirque du Soleil, leaving native saxophonist Elias Haslanger and his Church on Monday congregation to turn over a new leaf. Their two years and counting at the intimate Gallery is the most rewarding jazz residency since Kirk Whalum held down a slot at Baxter's on Sixth Street over 30 years ago. You can't say enough about Austin treasure/B-3 organist Dr. James Polk, and as for Langley's replacement: "I have an amazing sub who just started at UT," writes the bandleader. "Brian Pardo has played with Jack McDuff, Jimmy McGriff, and many others. He's a real find."

— Jay Trachtenberg

1349, ORIGIN, ABYSMAL DAWN

Dirty Dog Bar, Tuesday 10

Extreme metal package tours provide more gang bang for your headbanging buck, with this mixture being particularly volatile. Norwegian vets 1349 lead the invasion with the trad-minded black metal fury of last year's *Massive Caudron of Chaos*. *Omnipresent* at Housecore Horror Fest 2014, Kansas' Origin put the guitar lessons back into raging deathgrind. L.A.'s Abysmal Dawn brings more straightforward death metal crunch, while Minneapolis' Wolvhammer blackens the skies with old-school majesty. Locals Whore of Bethlehem and Id join the demonic fun.

— Michael Toland

WYRMWOOD SCREENING WITH BLOOD ROYALE

North Door, Tuesday 10

"Blood Royale" would be a fitting quote on the poster for last year's *Wyrwood*, wherein regular dudes channel *Mad Max* with body armor, tough cars, and homemade weaponry in ridding the Australian Outback of the undead. Instead, they're the extremists performing at the film's first local showing since generating a bloody buzz at Fantastic Fest. After credits roll, eardrums come under fire from the virulent Austin metal quartet, fronted by Lemmy-like presence Timo Corken and wielding a killer new LP. — Kevin Curtin



KAT EDMONSON, ROBERT ELLIS

ACL Live at the Moody Theater, Wednesday 11

Austin expats Robert Ellis and Kat Edmonson swing through their former stomping grounds on a monthlong U.S. tour. The former relocated to Nashville for last year's folk study *The Lights From the Chemical Plant*, while newly minted New Yorker Edmonson also tours a 2014 release, her Sony Masterworks debut *The Big Picture*. Since leaving the Lone Star State, Ellis has expanded outside of pure country grit, and Edmonson polished her vintage pop for a national audience. — Abby Johnston

THE BLASTERS, YAWPERS

Continental Club, Thursday 12

Phil Alvin takes leave of his winning collaboration with brother Dave and returns to the Blasters, the roots rock brigade they formed in Downey, Calif., in 1979. With original members Bill Bateman (drums) and John Bazz (bass) they keep that spirit of American music alive with an utmost amount of taste and fire. Denver trio the Yawpers pair over driven acoustic guitars and a stripped drum kit for a sound doubly frenetic and ominous. Delirious locals Shoulders hold down the happy hour. — Jim Caligiuri

ALICE COOPER

ACL Live at the Moody Theater, Thursday 12

As Sunset Strip metal tramps, did Mötley Crüe ever open for Alice Cooper? The former Vincent Damon Furnier of Detroit, Mich., perhaps reversed the honors last summer in opening the Crüe's farewell tour in Cedar Park. Now, the 2011 Rock & Roll Hall of Fame inductee trucks in his guillotine, boa, and corpse paint into the city limits proper. Few used his "No More Mr. Nice Guy" to better effect than Richard Linklater in *Dazed & Confused*. — Raoul Hernandez

SOUNDCHECK

BY **RAOUL HERNANDEZ**

KNIGHT CD RELEASE

Cheer Up Charlies, Friday 6

ATX synth-punks add live drums to sophomore LP V.

FRANCISCO THE MAN

Scout Inn, Friday 6

"Earache!" scrolls down L.A. Fat Possum signees.

BUBBLE PUPPY

The Roost, Saturday 7

Texas psych pioneers of "Hot Smoke & Sassafras."

BLUES BOY HUBBARD

Skylark Lounge, Saturday 7

The John Lee Hooker of Austin blues.

SIREN SOUND TEMPLE

Cheer Up Charlies, Saturday 7

Mega fauna, Suspirians, and Mom Jeans lead 18 female-fronted acts, 3pm-2am.

JESSICA LEA MAYFIELD

Red 7, Saturday 7

Dan Auerbach protégé and Ohian goes Dave Grohl on third LP *Make My Head Sing*.

B.J. THOMAS

One World Theatre, Sunday 8

Houston's "Hooked on a Feeling," 7pm.

BASS DRUM OF DEATH

Red 7, Monday 9

Mississippi noise trio dares *Rip This*.

RYAN SAMBOL

Sahara Lounge, Wednesday 11

Local Strange Boys frontman goes solo.

CHUBBY CHECKER

Gruene Hall, Thursday 12

"The Twist" or "Limbo Rock"?

IN-STORES:

FRIDAY: Wood & Wire,

Waterloo Records, 5pm;

Vast Majority, End of an

Ear, 6pm; **Octopus Rex,**

Blusters, Only Human, the

Humours, Trailer Space, 7pm

SATURDAY: Really Red reissues

event w/ **Biscuit Bombs,**

Talk Sick Brats, End of

an **Ear**, 6pm; **Evil Triplet,**

Tommy Hall Schedule,

Alma Lee Cameron, Zen

Smith, Trailer Space, 7pm

TUESDAY: Vantage, Luke

Boor, Strange Fiction,

Trailer Space, 7pm

WEDNESDAY: Healers, Trailer

Space, 7pm


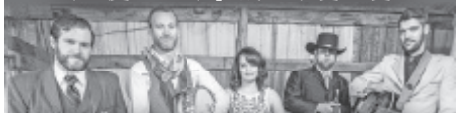
THURSDAY: Steve Earle,

Waterloo Records, 5pm

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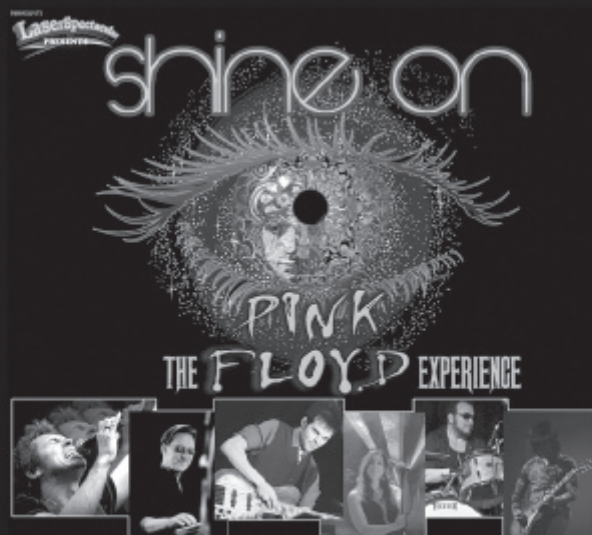
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SAT FEB **DOC POINTER**
WED FEB 11 **JOSH BUCKLEY**

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•THURSDAY, FEB. 5•

H.H. 6:30PM **SHOULDERS**



WHITEY MORGAN & THE 78'S 10:45PM
9:30PM **JOE FLETCHER**

•FRIDAY, FEB. 6•

THE BLUES SPECIALISTS H.H. 6:30PM



11:30PM **SOUL TRACK MIND**
10PM **CHRIS WATSON**

•SATURDAY, FEB. 7•

REDD VOLKAERT
MATINEE 3:30PM

ROSIE & THE RAMBLERS 12AM



10PM **THE DERAILERS**

•SUNDAY, FEB. 8•

3:30PM MATINEE **PLANET CASPER**
WITH **WARREN HOOD, NATE ROWE & JON HAHN**

12:30AM **AMANDA CEVALLOS**

HEYBALE! 9:45PM
WITH **REDD VOLKAERT & DALLAS WAYNE**



7:30PM **THE WAGONEERS**

•MONDAY, FEB. 9•

H.H. 6:30PM **THE PETERSON BROTHERS**



10PM **DOUG MORELAND**

•TUESDAY, FEB. 10•

H.H. 7PM **TONI PRICE**



12AM **CANDYE KANE**

10PM **ALEJANDRO ESCOBEDO**
SESSIONS ON SOUTH CONGRESS

•WEDNESDAY, FEB. 11•

H.H. 6:30PM **GENE TAYLOR**



12AM **JAMES McMURTRY**

DAVID HOLT & the 86'd
WITH **DENNY FREEMAN, MARK ANDES & TOMMY TAYLOR** 10PM

★ ★ COMING SOON ★ ★

•THU., FEB. 12 & FRI., FEB. 13

H.H. 6:30PM **SHOULDERS** (THU.)
H.H. 6:30PM **THE BLUES SPECIALISTS** (FRI.)



11:30PM **BLASTERS**

10PM **THE YAWPERS**

•SATURDAY, FEB. 14•

3:30PM MATINEE: **REDD VOLKAERT**
12AM **MC MERCY FAMILY BAND**
WHITE GHOST SHIVERS 10PM

IN THE GALLERY ★ DOORS AT 8PM

•THURSDAY, FEB. 5•

10:30PM **HONEY GUN** (AKA TAMEGA JONES)
8:30PM **KALU JAMES**

•FRI, SAT & SUN, FEB. 6, 7 & 8•

10:30PM **MIKE FLANIGIN B-3 TRIO**
WITH **DEREK O'BRIEN & KYLE THOMPSON**

•FRIDAY, FEB. 6•

8:30PM **ROBERT KRAFT TRIO**

•SATURDAY, FEB. 7•

8:30PM **HILARY YORK**

•SUNDAY, FEB. 8•

10:30PM **MIKE FLANIGIN B-3 TRIO**
FEATURING **MAC MCINTOSH**
8:30PM **GALLERY GUITAR PULL**
SPONSORED BY FOLK ALLIANCE

•MONDAY, FEB. 9•

10:30PM **REY ARTEGA**
8:30PM **CHURCH ON MONDAY**
WITH **ELIAS HASLANGER**
FEAT. **DR. JAMES POLK & JAKE LANGLEY**

•TUESDAY, FEB. 10•

10:30PM **EPHRAIM OWENS EXPERIENCE**
8:30PM **JAMES McMURTRY**

•WEDNESDAY, FEB. 11•

10:30PM **TRUBE, FARRELL & SNIZZ**
8:30PM **MATT HUBBARD TRIO**

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Saturday, February 7
Thai Style Shrimp Curry
\$11.99

Sunday, February 8
Korean Fried Chicken
\$10.99

LIVE MUSIC AND EVENTS

6:30 - 9:00 PM UNLESS OTHERWISE NOTED

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- THU FEB 5** Emilie Clepper
AMERICANA
- FRI FEB 6** Flying Balalaika Brothers
RUSSIAN/TEXAN GYPSY MUSIC!
- SAT FEB 7** La Frenetika
VALLENATO/CUMBRIA
- SUN FEB 8** The Hot Pursuits
VINTAGE SWING
12:00 p.m. - 3:00 p.m.

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- FRI FEB 6** Jonathan Doyle Quintet
SWING (COME DANCE!)
- SAT FEB 7** Hot Texas Swing Band
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ONE-2-ONE
LOCAL LIVE MUSIC

► THU. JANUARY 5
BILLY ROY AND THE MISMATCH 6PM
ROBYNN SHANE 8PM
JEREMY O'BANNON 10PM

► FRI. JANUARY 6
DAVID DUCHARME-JONES 7PM
THE DRAKES 9PM
JOSH ALLEN AND THE WHISKY BROTHERS 11:30PM

► SAT. JANUARY 7
MINGO FISHTRAP 10:30PM
WITH GUESTS
A-TOWN GETDOWN 9PM

► SUN. FEBRUARY 8
THE JOHN BUSH BAND
DOSE OF VARIETY SHOW & POTLUCK *Every Sunday* 5PM
BILL CARTER & THE BLAME 8PM

► MON. FEBRUARY 9
RAY PRIM, TOM MENY, TERRILL JENKINS, SHAWNEE KILGORE 7PM
THE 80H PROJECT
(FORMERLY DAHEBEGEBEES) *Every Monday* 9PM

► TUE. FEBRUARY 10
JIMMY AND THE MUSTANGS 6PM
THE DRAKES *Every Tuesday* 8PM - FREE SHOW!
BETH LEE AND THE BREAKUPS 10:30PM

► WED. FEBRUARY 11
A IS RED 6:30PM
BLACK RED BLACK *Every Wednesday* 8:30PM
HATCH 10:30PM

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2013

CLUB LISTINGS

A ALL AGES VENUE R ROADSHOW ★ RECOMMENDED

THURSDAY 2/5

AMAYA'S TACO VILLAGE Johnny Gonzales (6:00)
AMPED AUSTIN Hired Guns (8:30)
BAT BAR Brandon Hess, Treble Soul, Jo Hell (4:00)
B.D. RILEY'S IRISH PUB Kristen Gibbs & the Harp on the Band (8:00)

BEERLAND Bloody Knives, Pfisters, Quttinirpaag
BROKEN SPOKE Tony Harrison, Dance Lessons, Jesse Dayton (6:00)
C-BOY'S HEART & SOUL Jai Malano ★, Paul Oscher (6:00), Red Young Trio (10:00)
CACTUS CAFE David Ramirez (8:00) ★

CAROUSEL LOUNGE Sam Arnold (7:00), Sam Arnold & the Secret Keepers, King Pelican (8:00) ★
CENTRAL MARKET NORTH Emilie Clepper (6:30) ★
CENTRAL MARKET SOUTH Long Horn (6:30) ★
CHAIN DRIVE Ichi Ni San Shi, Pataphysics Cassette Release, Babbies, Attic Ted (10:00)

ROAD SHOWS

THU 2/5

Jai Malano, C-Boy's Heart & Soul
King Pelican, Carousel Lounge
Massiver, Cheer Up Charlies
Whitey Morgan & the 78's, Joe Fletcher, Continental Club
Minutes the Miles, Dozen Street
Hunter Beard, Barbarians of Sevilla, Flamingo Cantina
Old Warhorse, Hole in the Wall
Adam & the Cola Kids, Hotel Vegas
Seek Irony, Red 7
Black Market Club, the Scoot Inn
Ryan Scott Quentin, Speakeasy
Matthew Squires & the Learning Disorders, Spider House Ballroom
Guster, Kishi Bashi, Stubb's
Reverse Order, Swan Dive
Before the Devil Knows You're Dead, Sweetwater BCCR
Shu Lace, Trailer Space Records

FRI 2/6

Bro Safari, Austin Music Hall
FEA, Beat Dolls, Badlands
Skyacre, Fashion Week, Beerland
James Hand, Broken Spoke
Jai Malano, C-Boy's Heart & Soul
Amanda Shires, Cactus Cafe
Peace & Quiet, Voodoo Boogaloo, Carousel Lounge
Gost, Cheer Up Charlies
The Pear Ratz, Dirty Dog Bar
Wale, Emo's
Sean McConnell, Gruene Hall
Michael Monroe, Gypsy Lounge
For Her & the Snow, Hole in the Wall
Modern Medicine, Holy Mountain
Pharmakon, Hotel Vegas
Costello, Lamberts
Modern Don Juans, Little Longhorn Saloon
Karen Gomyo, Long Center for the Performing Arts
Ghetto Birds, the Lost Well
Blue Healer, Mohawk
Jukebox the Ghost, Secret Someones, Parish
New Car Caviar, Ray Benson's Rattle Inn
Horse Thief, Francisco the Man, the Scoot Inn
The Lucky Odds, Sons of Hercules, Triple Crown

SAT 2/7

Jai Malano, C-Boy's Heart & Soul
Lily & Madeleine, Cactus Cafe
Cerulean Giallo, Mystery Achievement, Only Beast, Cheer Up Charlies
Motion City Soundtrack, Team, Emo's
Qi Dada, Empire Control Room
Biscuit Bombs, Talk Sick Brats, End of an Ear
Enrique Iglesias, Pitbull, Frank Erwin Center
Bumpin' Uglies, Hops & Grain Brewery
The Sheiks, Talk Sick Brats, Hotel Vegas
Wyldwood Four, Little Longhorn Saloon
Karen Gomyo, Long Center for the Performing Arts
So Unloved, Black Vice, Sigil, the Lost Well
Sealion, Mohawk
MCG, the Cover Letter, the North Door
Robyn Hitchcock, Emma Swift, Parish
Doomtree, Open Mike Eagle, Red 7
Jessica Lea Mayfield, Red 7
The Krayolas, the Roost
Brother Wolf & the Carnivores, Swan Dive
Sheer Khan & Space Case, Sweetwater BCCR
Blue Healer, Bird Dog, Triple Crown

SUN 2/8

Shu Lace, Beerland
Wisdom in Chains, Die Young, Strength Among Us, Holy Mountain
Mike Stinson, Little Longhorn Saloon
B.J. Thomas, One World Theatre
Denitia, Sene, Parish
Heart to Heart, Dear You, Red 7
O.A.R., the Roost
Joey Reyes, Salvage Vanguard Theater
That One Guy, Stubb's

MON 2/9

Doug Moreland, Continental Club
Greg Loftus, Hole in the Wall
Kindaheart, Hotel Vegas
Shawnee Kilgore, One-2-One Bar
Bass Drum of Death, Red 7
Jimmie Dreams, the White Horse

TUE 2/10

Lloyd Cole, Cactus Cafe
D.C. Bloom, Carousel Lounge
Candye Kane, Continental Club
1349, Origin, Abysmal Dawn, Wolvhammer, Dirty Dog Bar
The Parish Festival, Firehouse Lounge
Katie Sachs, Hartley Hall, Jimony, Holy Mountain
Desperate Living, Healers, Hotel Vegas
The Northerners, Saxon Pub
Murali Coryell, Strange Brew Lounge Side
Strangefiction, Trailer Space Records

WED 2/11

Robert Ellis, ACL Live at the Moody Theater
Murali Coryell, Austin Beer Garden Brewing Co.
J.D. Wilkes, Ghostwriter, Beerland
Eyes Set to Kill, Die So Fluid, Violent Vendetta, Recreating Eden, Pigweed, Dirty Dog Bar
Jai Wolf, Bronze Whale, Osiris, Empire Control Room
Caroline Says, Hotel Vegas
Hatch, One-2-One Bar
Generational's, Parish
Jordan Moser, the Sahara Lounge
Knox Hamilton, Stubb's
Healers, Trailer Space Records
Capyac, Vulcan Gas Company

THU 2/12

Alice Cooper, ACL Live at the Moody Theater
Sons of Hercules, Austin Moose Lodge No. 1735
Unspoken Levels, Beerland
The Blasters, the Yawpers, Continental Club
French Horn Rebellion, Lambda, Empire Control Room
Chubby Checker & the Wildcats, Gruene Hall
Wild Moccasins, the Tontons, Holy Mountain
Lewis Cowdrey, One-2-One Bar
Thomas Jack, Parish
Enabler, Call of the Void, Sigil, Red 7
Igor & the Red Elvises, the Roost
The Tennessee Stiffs, the Scoot Inn
Laney Wright, Swan Dive
Bird Peterson, Vulcan Gas Company
Steve Earle, Waterloo Records

LISTINGS ARE FREE AND PRINTED ON A SPACE AVAILABLE BASIS. ACTS ARE LISTED CHRONOLOGICALLY. SCHEDULES ARE SUBJECT TO CHANGE, SO CALL CLUBS TO CONFIRM LINEUPS. START TIMES ARE PROVIDED WHERE KNOWN AND ARE PM UNLESS OTHERWISE NOTED. SUBMISSION INSTRUCTIONS: MUSIC LISTINGS DEADLINE IS MONDAY MORNINGS, 9AM, FOR THAT WEEK'S ISSUE, PUBLISHED ON THURSDAY. PLEASE INDICATE ROADSHOWS AND RESIDENCIES. SEND VENUE NAME, ADDRESS, PHONE NUMBER, ACTS, AND START TIMES TO: CLUB LISTINGS, PO BOX 49066, AUSTIN, TX 78765; FAX, 458-6910; PHONE, 512/454-5766 X159; EMAIL, clubs@austinchronicle.com. AUSTIN BANDS: WE WANT TO HEAR FROM YOU. IF YOU HAVEN'T REGISTERED AND UPLOADED YOUR MP3S TO THE MUSICIANS REGISTER, GO TO AUSTINCHRONICLE.COM/REGISTER. ANYWHERE YOUR BAND IS MENTIONED, YOUR MUSIC WILL BE FEATURED.

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THU 5- **THE KORKS** 7:15P **EVIL OLIVE** 8:30P
CORY CROSS 10P **EVAN CHARLES** 11P
SAM KILPATRICK 12A

FRI 6- **MAMA K & THE SHADES** 7:30P
BODY ROCK ATX 10P

SAT 7- **MARACATUTEXAS** 8P **FORRO'**
DE QUINTAL 10P **ZOUMOUNTCHI** 12A

SUN 8- **100HEARTBREAKS** 7:30P
THE NETWORK 10P

MON 9- **DATRI BEAN** 8P
JONATHAN DOYLE SWINGTET 9:30P

TUE 10- **100HEARTBREAKS** 7:30P

WED 11- **JESSE JAY HARRIS** 7P **BEN BALLINGER** 8:30P **JORDAN MOSER** 10P
THE SOUL SUPPORTERS 11P
RYAN SAMBOL (OF STRANGE BOYS & LIVING GRATEFUL) 12A

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FEBRUARY 15 **ECHOSMITH**
W/ THE COLOURIST

APRIL 2 **BROODS**
W/ ERIK HASSLE

APRIL 3 THE SOUND OF A WOMAN TOUR:
KIESZA
W/ BETTY WHO

APRIL 5 **BAD RELIGION**
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TICKETS ON-SALE THIS FRIDAY AT 10AM!

APRIL 22 **THE TING TINGS**
W/ KANE HOLLER

APRIL 25 **GRIZ**
W/ EXMAG, MUZZY BEARR

APRIL 28 **THE KOOKS**
W/ JOYWAVE AND YOUNG RISING SONS

MAY 20 **TORO Y MOI**
W/ KEATH MEAD

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THURSDAY, FEBRUARY 5

10PM **RED YOUNG B-3 TRIO**

7PM **PAUL OSCHER**

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Fri & Sat 10PM **JAI MALANO**
Fri 6:30PM **JITTERBUG VIPERS**
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SUNDAY, FEBRUARY 8
TRUBE, FARRELL & SNIZZ 6PM

MONDAY, FEB. 9
PRESTO CHANGO 6:30 & 10:30PM

TUESDAY, FEBRUARY 10
BELLFURIES 10PM

8 1/2 SOUVENIRS! 7PM

WEDNESDAY, FEBRUARY 11

10PM **ROXY ROCA**

6:30PM **MALFORD MILLIGAN**
With **DAVE SEEBREE** And **JOHN GAAR**

THURSDAY, FEBRUARY 12
RED YOUNG & FRIENDS 10PM
6:30PM **KAT'S MEOW REUNION SHOW!**

FRIDAY, FEBRUARY 13
MARTI BROM & THE JET-TONE BOYS 12AM
SHAUN YOUNG & TX BLUE DOTS
W/SPECIAL GUEST **SEAN MENCHER!** 10PM

SATURDAY, FEBRUARY 14
HIGH NOON 12AM
MARTI BROM & THE JET-TONE BOYS 10:30PM
KIM LENZ & PAUL PIGAT 9:15PM

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WITH KUNG FU

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WITH PEKING DUK

FRI MAR 27 THE BRIGHT LIGHT SOCIAL HOUR
WITH WALKER LUKENS

SAT APR 11 YONDER MOUNTAIN STRING BAND
WITH BEN SOLLEE

FRI MAY 1 CHERB
WITH MYSTERY SKULLS AND FORTEBOWIE
ON SALE FRI FEB 6 @ 10AM

IN THE CLUB

THU FEB 5 DOORS 10PM
SHAPE SCENES

FRI FEB 6 DOORS 9PM
THE ROCKETBOYS
WITH POMPEII AND STRANGE FICTION

SAT FEB 7 DOORS 9PM
WILLIAM CLARK GREEN
WITH JOHN BAUMANN

SUN FEB 8 DOORS 8PM
THAT 1 GUY
WITH DJ FEELS GOODMAN

WED FEB 11 DOORS 8PM
KNOX HAMILTON
WITH YOUNG TONGUE

THU FEB 12 DOORS 8PM
LUKE WADE
WITH JONNY GRAY

FRI FEB 13 DOORS 10:30PM
HOLDING SPACE

SAT FEB 14 DOORS 9PM
BONE FUR AND FEATHERS
WITH SPECIAL GUESTS

MON FEB 16 DOORS 8PM
ROCCO DELUCA
WITH JOHNATHAN THOMAS WRIGHT AKA JIII AND OLD MAN

WED FEB 18 DOORS 8PM
METALACHI
WITH TEQUILA ROCK REVOLUTION

THU FEB 19 DOORS 8PM
JOHNNY STIMSON

FRI FEB 20 DOORS 10PM
BARE FEAT
WITH BOSS STREET BRASS BAND

SAT FEB 21 DOORS 8:30PM
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 PRE PARTY & AFTERSHOW WITH **MACAXEIRA FUNK & MORENA SOUL**
 AND **DJ KALI KRAZED** ON THE ROOFTOP

SAT 2/7 **MORE COWBELL** AND **DJ JERICO ONE**

SUN 2/7 **SUNDAY FUNDAY DJ SHOWCASE** \$2 MIMOSAS - \$3 FIREBALL

TUE 2/10 **OPEN MIC** WITH **RONNIE HALL** \$1 TEGATE

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 SUPERNOMADIC
 MIDWEST STATE OF MIND
 STELLA THE NORTH

FRIDAY, FEB. 6 • 10PM
 NOLAN CALVERT
 MICHAEL MONROE
 JANE CLAIRE
 AURORA WILD

SATURDAY, FEB. 7 • 10PM
 BEAT BODEGA
 TINY PURPLE FISHES
 ONE LOVE

SUNDAY, FEB. 8
 JACKIE VENSON (SOLO)
 STARGAZERS
 THE ARK-TONES

FRIDAY, FEB. 13
FRIDAY THE 13TH SHAKEDOWN WITH
THE GHOST WOLVES
 THE SWEET NUTHIN'
 JONAS WILSON
 JONATHAN TERRELL
 DENIM

SATURDAY, FEB. 14
VALENTINE'S DAY SPECTACULAR
 TWO BIG PARTIES

OUTDOOR STAGE:
"Songs in the Key of Love"
ERIC MCFADDEN
 (FROM P-FUNK)
ANGELO MOORE
 (FROM FISHBONE)
 PLUS SURPRISE GUESTS

INDOOR STAGE:
"NO ONE GIVES A S#*T ABOUT VALENTINE'S DAY"
An 80's Punk Prom WITH
THE STUMMIES
THE BEAT DOLLS
HEY GIRL

THE ROOST

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THURSDAY, FEBRUARY 5
Gluten Free Happy Hour **THE BOLEYS**
THE WYLDZ

FRIDAY, FEBRUARY 6

MONTE MONTGOMERY
ULRICH ELLISON

SATURDAY, FEBRUARY 7 SHOW STARTS AT 8PM
BUBBLE PUPPY
THE DEAD PIRATES With
JOHN STAEHELY
 + *Special Guests* **THE KRAYOLAS**

SUNDAY, FEBRUARY 8
AMERICAN GYPSY BAND
 + *Surprise Guest!*

TUESDAY, FEBRUARY 10
Gluten Free Happy Hour **PEARL**

THURSDAY, FEBRUARY 12

THE RED ELVISES
AMERICAN GYPSY BAND

FRIDAY, FEBRUARY 13
FROM DEREK & THE DOMINOES
BOBBY WHITLOCK & COCO CARMEL
W.C. CLARK GARY GRAVES

SATURDAY, FEBRUARY 14
NICHOLAS DAVID *from The Voice*
ULRICH ELLISON

FRIDAY, FEBRUARY 20
HAYES CARLL

SATURDAY, FEBRUARY 21
JIMMIE VAUGHAN & THE TILT A WHIRL BAND

FRIDAY, FEBRUARY 27
BOB SCHNEIDER

SATURDAY, FEBRUARY 28
CAROLYN WONDERLAND
JELLY BREAD

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NEWS	ARTS & CULTURE	FOOD	SCREENS	MUSIC
<p>FROM THURSDAY</p> <p>CHEATHAM STREET WAREHOUSE Chris Carroll, Adam Carroll (9:00)</p> <p>CHEER UP CHARLIES Massiver, Flatliner, Nite School ③</p> <p>CONTINENTAL CLUB Shoulders (6:30), Joe Fletcher, Whitey Morgan & the 78's (10:00) ③④</p> <p>CONTINENTAL CLUB GALLERY Kalu James, Honey Gun aka Tameca Jones (8:30)</p> <p>DIZZY ROOSTER Phil Luna (4:30), Sonny Wolf (9:00)</p> <p>DONN'S DEPOT Murphy's Inlaws</p> <p>DOZEN STREET The MJ Show, Minutes the Miles, Arthur Styles ③</p> <p>EDDIE V'S EDGEWATER GRILLE Robert Kelly (7:00) ④</p> <p>EDGE OF TOWN SALOON & GRILL Rockin' Stevie</p> <p>ELEPHANT ROOM Jitterbug Vipers (6:00), Ephraim Owens Quartet (9:30)</p> <p>FIREHOUSE LOUNGE Luke Hill & the Hot Pursuits (10:00)</p> <p>FLAMINGO CANTINA Barbarians of Sebilla, Hunter Beard (9:00) ③</p> <p>FRIENDS Blues in the Night (4:00); Sam Pace, Conquistadors (7:30)</p> <p>GRUENE HALL Poor J. Brown (6:00) ④, Poor J. Brown (6:00) ④</p> <p>GÜERO'S TACO BAR Los Flames (6:30)</p> <p>HOLE IN THE WALL John Wesley Coleman, Old Warhorse (9:00) ③</p> <p>HOLY MOUNTAIN The Columnist, Charm Bracelet, Missions, Ramesh (9:00) ③</p> <p>HOTEL VEGAS Those Howlings, Warm Soda, Adam & the Cola Kids (9:00) ③</p> <p>LITTLE LONGHORN SALOON Amanda Cevallos (6:00), Alvin Crow (9:00)</p> <p>THE LOST WELL Dirty Charlie, Shed Alfred, Pure Luck</p> <p>LUCKY LOUNGE Crooked Planes, Vinyl Revival (8:00)</p> <p>MOHAWK Father Sky, Venus Illuminato, Under the Sun (9:00)</p> <p>NEWORDELI Dan & Christy Foster</p> <p>THE NOOK Ryan Murphy (5:00), Clint Manning Trio (8:30)</p> <p>ONE-2-ONE BAR Robynn Shane, Jeremy O'Bannon (8:00)</p> <p>POODIE'S HILLTOP ROADHOUSE Johnson (8:30), Huck Johnson & the Jack Knives (10:30) ④</p> <p>RAY BENSON'S RATTLE INN Don't Kill the Hangman, Garner Sloan, Rosie & the ramblers</p> <p>RED 7 Dawn Over Zero, Residue, Seek Irony (9:00) ③</p> <p>THE ROOST The Boleys, the Wyldz (9:00)</p> <p>THE SAHARA LOUNGE The Korkus, Evil Olive (7:00)</p> <p>SATELLITE BISTRO & BAR Kevin Ahart (7:30)</p> <p>SAXON PUB Eightysixxed (6:00), Patrice Pike, Joe Teichman & Haley Cole, Southern Amp (8:00)</p> <p>THE SCOOT INN Black Market Club, Kalijah, Talk Radio (9:00) ③</p> <p>THE SKYLARK LOUNGE Margaret Wright (6:00), Sweet Tone's Harp Jam (8:00)</p> <p>SPEAKEASY DJ Trey, Ryan Scott Quentin (9:00) ③</p> <p>SPIDER HOUSE BALLROOM Chris Omenihu, Mezuo, Signs, Christian Patridge, Dacoit, Sarah Montgomery, Jake Webber, Matthew Squires & the Learning Disorders, Lakeam Wilson, Benjamin Clancy, Kayla Klepac, William Brewer, Will Conant (8:00) ③</p> <p>STAY GOLD Stephen Bidwell's Armada (10:00)</p> <p>STRANGE BREW LOUNGE SIDE Ethan Azarian & Jeff Johnston, Loopers' Night w/ Michael Garfield & Jenuine Cello (8:00) ④</p> <p>STUBB'S Outside: Kishi Bashi, Guster (7:00) ③④, Inside: Shapescenes (10:00)</p> <p>SWAN DIVE Rise of the Broken, Reverse Order, Shane Cooley & the Lucky Kings, Vegetable Kingdom ④, The Reen (8:00)</p> <p>SWEETWATER BCRR Shannon Lee Nelson, Before the Devil Knows You're Dead, Devils & Dust ③</p> <p>TAVERN ON MAIN John Evans' Shadow Vulture</p> <p>TRAILER SPACE RECORDS Narcotx, Infinite Vastness, Shu Lace (7:00) ③④</p> <p>TRIPLE CROWN Molly J. Hayes (6:00); Goodwill Souljahs, Phoenix Down, Shaws of Awe (10:00)</p> <p>THE WHITE HORSE Anthony Ray Wright, Christy Hays, Leo Rondeau (8:00)</p> <p>Z'TEJAS The Brew (6:00)</p>				
<p>FRIDAY 2/6</p> <p>AMAYA'S TACO VILLAGE Johnny Gonzales (6:00)</p> <p>AMPED AUSTIN Eric Turner (8:00)</p> <p>AUSTIN BEER GARDEN BREWING CO. Li'l Mikey & the Soda Jerks (6:30), La Tampiquena (9:00)</p> <p>AUSTIN MUSIC HALL Foam w/ Yawho, Dang, F.E.S.M., Gamma X Moneta, Snails, Bro Safari (8:00) ③④</p> <p>BADLANDS Slash & Spread, Beat Dolls, FEA (9:00) ③</p> <p>BAT BAR Jo Hell, Boswell (4:00)</p> <p>B.D. RILEY'S IRISH PUB Eric Bettencourt, Eric Tessmer (7:00), Davey Arwine (7:00)</p> <p>BEERLAND Boss Battle, Fashion Week, Hit by a Car, Skyacre (9:00) ③</p> <p>BROKEN SPOKE Johnny Cash Show, Dance Lessons, James Hand (6:00) ③</p> <p>C-BOY'S HEART & SOUL Jitterbug Vipers (6:30), Jai Malano (10:00) ③</p> <p>CACTUS CAFE Amanda Shires (8:30) ③④</p> <p>THE CAPITAL GRILLE James Polk Trio (6:30)</p> <p>CAROUSEL LOUNGE Voodoo Boogaloo, Peace & Quiet (7:00) ③, Mad Cowboys (9:30)</p> <p>CENTRAL MARKET NORTH Flying Balalaika Brothers (6:30) ④</p> <p>CENTRAL MARKET SOUTH Jonathan Doyle Swingtet (6:30) ④</p> <p>CHEER UP CHARLIES Night Drive, Gost, Knifight CD Release ③④</p> <p>CHUGGIN' MONKEY Sean Evan (2:00); Mike Valliere, Guilty Pleasures (5:00)</p> <p>CONTINENTAL CLUB The Blues Specialists (6:30), Chris Watson, Soul Track Mind (10:00)</p> <p>CONTINENTAL CLUB GALLERY Robert Kraft Trio, Mike Flanigin Trio (8:30)</p> <p>CU-29 Ron & Sam (10:00)</p> <p>DIRTY DOG BAR The Pear Ratz (10:00) ③</p> <p>DIZZY ROOSTER Aaron Navarro (5:00); Sean Evan & His Very Handsome Band (8:30)</p> <p>DONN'S DEPOT Donn & the Station Masters</p> <p>DOZEN STREET Aquarius Party w/ Hard Proof Afrobeat, Chipper Jones, Holiday Mountain</p> <p>EDDIE V'S EDGEWATER GRILLE Robert Kelly (8:00) ④</p> <p>EDGE OF TOWN SALOON & GRILL J.T. Coldfire</p> <p>EL SOL Y LA LUNA DJ Leslie Cavazos (8:30) ④</p> <p>ELEPHANT ROOM Trip Trio w/ Lissa Hattersley (6:00), James Polk & Centerpeace (9:30)</p> <p>EMO'S Wale (8:00) ③④④</p> <p>EMPIRE CONTROL ROOM Fête D'Anniversaire Aquarius w/ Les Rav, Bass Imprint x City of Hungry, Total Unicorn, White Chocolate Rainbow Destroyer (8:00)</p> <p>END OF AN EAR Vast Majority (6:00)</p> <p>GRUENE HALL Folk Family Revival, Sean McConnell (8:00) ③④</p> <p>GÜERO'S TACO BAR The Bob Fuentes Show (6:30)</p>				

Ⓐ ALL AGES VENUE Ⓡ ROADSHOW ★ RECOMMENDED

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FR 2/6 **JONNY BURKE**

FR 2/7 **PONTY BONE**

MO 2/9 & TU 2/10 **KENT FINLAY CELEBRATES 29TH BDAY "AGAIN" WITH TWO NIGHTS OF FAVORITE SONGWRITERS**

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 FEB 13 **COTY CANADA & KENNY WELCH**
 FEB 14 **STEWART MANN**
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FOUR COURSE DINNER | WINE PAIRINGS | COCKTAILS | MUSIC

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ENTREE COURSE

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House Made Croissant, Caramelized
Onion, Blistered Cabbage,
Cocoa-Coffee Sauce

OR

STEAK AU POIVRE (GF)

Carrot Frites, Fresh Arugula, Beet Demi Glace

OR

SAVORY MUSHROOM TART (VEGAN)

Creamed Spinach Croquette,
Lemon Beurre Blanc

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DEVIL'S FOOD FRIED PIE

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Dark Chocolate Tuile

\$55 Per Person

Dinner Includes

(1) Complimentary Cocktail

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Every Thurs & Fri Margaret Wright 6-8

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THU 2/05 JUEGOS RANCHEROS PRESENTS: 7P
A PREVIEW OF THE 2015 INDEPENDENT GAMES FESTIVAL

FRI 2/06 THE RETURN OF MAGNIFICO 930P
(THE KING OF ALL QUEEN TRIBUTES) WITH BOSS EYE

SAT 2/07 HAVEN MADE ENTERTAINMENT PRESENTS: 9P
MCG + THE COVER LETTER DUAL RELEASE PARTY with Special Guests THE CENTS

SUN 2/08 "BETTER CALL SAUL" PREMIERE 8P
FREE SCREENING ON OUR 25' HD SCREEN! PART 1

MON 2/09 "BETTER CALL SAUL" PREMIERE 730P
FREE SCREENING ON OUR 25' HD SCREEN! PARTS 1 & 2

TUE 2/10 IFC & BLOOD OVER TEXAS PRESENT: 830P
THE ADVANCE SCREENING OF "WORMWOOD" SCREENING @ 9P
WITH BLOODROYALE (LIVE) BAND @ 11P

WED 2/11 NERD NITE AUSTIN PRESENTS: 7P
NERD NITE 67: City Cycles w/ The Austin Monitor

UPCOMING SHOWS

212 JUICELAND PRESENTS: "JUICY JAMZ" w/ DJ CHORIZO FUNK
213 LOCAL OPERA LOCAL ARTISTS (LOLA) PRESENTS:
215 "CABARET DE CARMEN" (3 PERFORMANCES)
215 LATE: "THE BIRTHDAY ROAST OF ALTERATION COMEDY'S JT HABERSAAT"
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FEB 16

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SLEEP
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WED FEB 11
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SAT 2/7: SALLY ON THE SIDE, SHEER KHAN & THE SPACE CASE, KELLY PAMELA

SUN 2/8: NATHAN & STUPID DRAMA

MON 2/9: LAURA HOPE AND THE ARK-TONES 10PM

TUE 2/10: SWEETWATER COMEDY INTERACTIVE 10PM

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NEWS | ARTS & CULTURE | FOOD | SCREENS | **MUSIC**

FROM FRIDAY

GYPSY LOUNGE Nolan Calvert, Michael Monroe, Jane Claire, Aurora Wild (9:00) 6

HOLE IN THE WALL Michael St. Clair, Brother Superior, the Heavenly States, For Her & the Snow, Benko (10:00) 6

HOLY MOUNTAIN Sancho, RF Shannon, Salesman, Modern Medicine (9:00) 6

HOTEL VEGAS DJ Veronica Ortuno, Ssleeperhold, Institute, Pharmakon 6

LAMBERTS Aaron Stephens, Costello (9:30) 6

LITTLE LONGHORN SALOON The Merles (6:00), Modern Don Juans (9:00) 6

LONG CENTER FOR THE PERFORMING ARTS Karen Gomyo w/ Austin Symphony Orchestra (8:00) 6

THE LOST WELL Knocked-Out Stiffs, the Surlys, the Slizz, Ghetto Birds 6

MARIA'S TACO XPRESS Leeann Atherton (7:00) 6

MOHAWK Right On Happy Hour (5:00), Union Specific, Canvas People, Blue Healer, Ben Ballinger (9:00) 6

NEWORLEDEL Katie Gosnell

THE NOOK Raul Adrian Ochoa (5:00), Clint Manning (8:30)

THE NORTH DOOR Boss Eye, Magnifico! (9:30)

ONE-2-ONE BAR David Ducharme-Jones, the Drakes, Josh Allen & the Whisky Brothers (7:00)

PARISH Secret Someones, Little Daylight, Jukebox the Ghost (9:00) 6

POODIE'S HILLTOP ROADHOUSE Nick & Paige (6:00); Rambler Rose, Adam Lopez & His Rhythm Revue (8:00) 6

RADIO COFFEE & BEER Will Taylor & Strings Attached (9:00)

RAY BENSON'S RATTLE INN New Car Caviar (10:00) 6

RED 7 Alien Knife Fight, the Schisms, Mr. Lewis & the Funeral 5 (9:00)

THE ROOST Ulrich Ellison, Monte Montgomery (8:00)

RUMI'S TAVERN Slim & the Phat Tones (9:00)

THE SAHARA LOUNGE Mama K. & the Shades, BodyRock (7:30)

SAXON PUB Denny Freeman (6:00), Ginger Leigh, Amy Atchley (9:00)

THE SCOOT INN Francisco the Man, Horse Thief (9:00) 6

SHOOTERS BILLIARDS NORTH LC Rocks (9:00)

THE SKYLARK LOUNGE Margaret Wright, East Side Blues Syndicate (6:00)

SPEAKEASY Morena Soul, Macaxeira Funk (10:00)

SPIDER HOUSE BALLROOM Violinda, Sun Machine, Videoling, Obscured by Echoes CD Release (9:00) 6

SQUARERUT KAVA BAR The Blues Bank (9:00)

STARLAND LIVE Sonny Wolf

STAY GOLD Time Out (10:00)

STOMPIN GROUNDS BAR & GRILLE Nickel Plated (8:30)

STRANGE BREW LOUNGE SIDE John Neilson CD Release, Flounders Without Eyes (8:00) 6

STUBB'S The Rocketboys (9:00)

SWAN DIVE B the Beat

SWEETWATER BCRR Fight Plan, Shitty Advice, Burn Ban (8:00)

TAVERN ON MAIN Jimmy "Daddy" Davis (8:30)

THE THIRSTY NICKEL Brian Wolfe (4:00), Sonny Wolf (8:30)

TRAILER SPACE RECORDS The Humours, Only Human, the Blusters, Octopus Rex (7:00) 6

TRIPLE CROWN Mark Jungers (6:00); Sons of Hercules, Puppy Jet, The Sonomatics, the Lucky Odds (9:00) 6

WATERLOO RECORDS Wood & Wire (5:00) 6

WESTSIDE ALEHOUSE The Blues Posse (7:00)

THE WHITE HORSE Cajun Dance Lessons, Gumbo Ce Soir, Jesse Harris, Roger Wallace (7:00), Bob Marley's Birthday w/ Hair Marley, Mau Mau Chaplains (9:00)

SATURDAY 2/7

AMAYA'S TACO VILLAGE Johnny Gonzales (6:00)

AMPED AUSTIN Jagged Luck (8:00), Jagged Luck (8:00)

AUSTIN BEER GARDEN BREWING CO. The Pettit Bros. (4:00); The Valley Forge, Other Lovers, Surly Gates (9:00)

BARTON CREEK FARMERS MARKET Jimmy Joe Natoli, the Better Halves, Patric D'Eimon (9:00am) 6

BAT BAR Nathan Grant (4:00), the Coordinates (7:30)

B.D. RILEY'S IRISH PUB Texiana Bluez (10:30)

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FRIDAY 2/6
Pharmakon, Institute, Ssleeperhold, DJ Veronica Ortuno

SATURDAY 2/7
A Giant Dog, The Sheiks, Talk Sick Brats, Shaft City

MONDAY 2/9
8pm: Comedy by The New Movement Theater
Critical Dad, The Reeks, Kindaheart

TUESDAY 2/10
Popper Burns, Ex-Legionnaires, Healers, Desperate Living

WEDNESDAY 2/11
Jonly Bonly, Slow, Caroline Says, Mike Melendi

BEERLAND Dirty Charlie, Sabbath Crow, Blood Royale, Destroyer of Light, ASS (9:00)

BROKEN SPOKE Melancholy Ramblers, Dance Lessons, Alvin Crow (6:00)

C-BOY'S HEART & SOUL Boxcar Preachers (5:30), Jai Malano (10:00) **A**

CACTUS CAFE Lily & Madeleine (8:30) **A**

CAROUSEL LOUNGE Chansons et Soularis, Roy Heinrich & the Pickups (7:00)

CENTRAL MARKET NORTH La Frenetika (6:30) **A**

CENTRAL MARKET SOUTH Hot Texas Swing Band (6:30) **A**

CHEER UP CHARLIES Siren Sound Temple w/ Only Beast, Trouble in the Streets, Kay Odyssey, Taylor & the Wild Now, Violinda, Tinnarose, Megafauna; Yello Echo, the Harms, Mystery Achievement, Annabelle Chairlegs, Madd Comrades, Magia Negra, Dre Mazzenga Ama, Mom Jeans, Panoramas, Cerulean Giallo (3:00) **A**

CHUGGIN' MONKEY Chris Ray (2:00); Tish & Misbehavin' (9:00)

CONTINENTAL CLUB Redd Volkaert (3:30)

CONTINENTAL CLUB GALLERY Hilary York, Mike Flanigin Trio (8:30)

CU-29 Fred Spence Duo (10:00)

DIZZY ROOSTER Mike Valliere (5:00); the Goodz (8:30)

DONN'S DEPOT Nash Hernandez Orchestra (8:00)

DOWNTOWN LOCKHART Hotrods & Hatters w/ Boozie Bombs, the Octanes, Rick Broussard's Two Hoots & a Holler (8:00am)

DOZEN STREET Wabi Sabi Shakedown

EAST SEVENTH EATS Javier Soliz (7:00)

EDDIE V'S EDGEWATER GRILLE Tony Taboada Trio (8:00) **A**

EDGE OF TOWN SALOON & GRILL Gary Anderson

ELEPHANT ROOM Henry Brun & the Latin Playerz (9:30)

EMO'S Driver Friendly, Team, Motion City Soundtrack (8:00) **A**

EMPIRE CONTROL ROOM Siren Bass Temple Afterparty w/ Tree G, Anya, Lady Shacklin, Qi Dada, Queen Deelah (9:00) **A**

END OF AN EAR Really Red Reissues Event w/ Talk Sick Brats, Biscuit Bombs (6:00) **A**

FLAMINGO CANTINA First of the Month Smokeout w/ Filthy McNasty, Math Klass, Chris 2Stoned, East 35, Dat Boy Suba, Subkulture Patriots (9:00) **A**

FRANK ERWIN CENTER Pitbull, Enrique Iglesias (8:00) **A**

GRUENE HALL Bo Phillips (1:00), Dirty River Boys (9:00) **A**

GÜERO'S TACO BAR The Brew (2:30), El Tule (6:30)

GYPSY LOUNGE Won Love, Tiny Purple Fishes, Beat Bodega

HOLE IN THE WALL Jamey Simms, Guitarzza, Amplified Heat (9:00)

HOLY MOUNTAIN Aviateur, Keeper, GOBI LP Release (9:00)

HOPS & GRAIN BREWERY Bumping Uglies, Bamako Airlines, Invincible Czars, Churchwood, Foot Patrol LP Release (1:00) **A**

HOTEL VEGAS Shaft City, Talk Sick Brats, the Sheiks, A Giant Dog (9:00) **A**

LAMBERTS Wild Bill & the Lost Knobs, Fire in the Kitchen Anniversary (9:30)

LATITUDE 30 The Blues Posse (8:30)

LITTLE LONGHORN SALOON Adam Lopez & His Rhythm Revue (6:00), Wyldwood Four (9:00) **A**

LONG CENTER FOR THE PERFORMING ARTS Karen Gomyo w/ Austin Symphony Orchestra (8:00) **A**

THE LOST WELL Sigil, Black Vice, Death Motif, So Unloved **A**

MOHAWK Sealion, Pollen, Milezo, Hundred Visions, Xetas, Burnt Skull, Spray Paint, Holy Wave (8:00) **A**

NEWORLELI Byrd & Street

NOMAD Karaoke Underground

THE NOOK Fred Spence (5:00), Scott Simon Project (8:30)

THE NORTH DOOR The Gents, the Cover Letter Release, MCG Release (9:00) **A**

THE OFF CENTER Studio 512: Passage to India, Animal Aid Unlimited Benefit w/ Bollywood Karaoke, Indian Dance (7:30)

ONE-2-ONE BAR A-Town Get Down, Mingo Fishtrap (9:00)

PARISH Emma Swift, Robyn Hitchcock (8:00) **A**

POODIE'S HILLTOP ROADHOUSE James Byron (6:30); Ru Coleman, Eric Tessmer (8:00) **A**

RAY BENSON'S RATTLE INN Matt Cline (10:00)

RED 7 P-Tek, Open Mike Eagle, Doomtree (9:00) **A**, Moonlight Gram, Alex Napping, Jessica Lea Mayfield (9:00) **A**

THE ROOST The Krayolas, Dead Pirate Society w/ John Staely, Bubble Puppy (8:00) **A**

RUMI'S TAVERN Stooch (9:00)

THE SAHARA LOUNGE Maracatu Texas, Forro' de Quintal, Zoumountchi (9:00)

SATELLITE BISTRO & BAR Night Train (8:00)

SAXON PUB Twilight Trio (3:00); Graham Wilkinson & Shawn Nelson (6:00); Jeff Plankenhorn, John Gaar, the Wyldz (8:00)

SHOOTERS BILLIARDS CEDAR PARK Mix (9:30)

THE SKYLARK LOUNGE Blues Boy Hubbard **A**

SPEAKEASY More Cowbell (10:00)

SPIDER HOUSE BALLROOM Paper Cuts Benefit w/ Villas, Les Rav

STARLAND LIVE ATX Monstder

STAY GOLD Akina Adderley (10:00)

STRANGE BREW LOUNGE **SIDE** Staci Gray (10:00); Andrew Duplantis, Bee Gees Songbook, Tish Hinojosa (5:00) **A**

STUBB'S John Baumann, William Clark Green (9:00)

SWAN DIVE Pet White Tiger, Supernomadic, Clay Pigeons, Brother Wolf & the Carnivores **A**

SWEETWATER BCRR Kelly Pamela, Sheer Kahn & Space Case, Sally on the Side (8:00) **A**

TAVERN ON MAIN Daniel Phipps (8:30)

THE THIRSTY NICKEL Brian Wolfe (4:00), Mark Chandler (8:30)

TRAILER SPACE RECORDS Zen Smith, Alma Lee Cameron, Tommy Hall Schedule, Evil Triplet (7:00) **A**

TRIPLE CROWN Bird Dog, Blue Healer, Foxmoor Express (10:00) **A**

THE WHITE HORSE First of the Month Smokeout, Chili Cold Blood Chili Cook-Off w/ Neon Hearts, Lew Card, Josh Buckley, Chili Cold Blood, Dave Insley's Careless Smokers, Silas Lowe (3:00)

SUNDAY 2/8

AUSTIN BEER GARDEN BREWING CO. Them Duquaines (4:00)

BAKER ST. PUB & GRILL Open Mic (7:00)

BAT BAR Marcus Rios (4:00); Selfless Band, Sonny Wolf (7:00)

BB ROVERS Open Mic (7:00) **A**

B.D. RILEY'S IRISH PUB Irish Tune Session, Joe Gee (noon)

BEERLAND Infinite Vastness, Shu Lace (9:00) **A**

CENTRAL MARKET NORTH Luke Hill & the Hot Pursuits (6:30) **A**

CHEZ ZEE Pamela Hart (7:00) **A**

CHUGGIN' MONKEY Mike Valliere (5:00)

CONTINENTAL CLUB The Wagoneers, Heybale! (9:45)

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5th & Comal

THU
2*5

ANTHONY RAY WRIGHT 8P
CHRISTY HAYS 10P
LEO RONDEAU 12A

FRI
2*6

CAJUN DANCE LESSONS W/MARLON & BETH 7P
GUMBO CE SOIR 8P
JESSE HARRIS 10P
ROGER WALLACE 12A

SAT
2*7

CHILI COLD BLOOD'S CHILI COOK OFF & HAAM BENEFIT: NEON HEARTS 330P
LEW CARD 430P JOSH BUCKLEY 545P
CHILI COLD BLOOD 7P
DAVE INSLEY'S CARELESS SMOKERS 815P
SILAS LOWE 10P
BRENNEN LEIGH & NOEL MCKAY 12A

SUN
2*8

CONJUNTO LOS PINKYS 5P
ANTHONY RAY WRIGHT 8P
2ND SUN SOCKHOP! 11P

MON
2*9

EMILIE CLEPPER & OKIE WEISS 8P
JIMMIE DREAMS 10P
ROSIE & THE RAMBLERS 12A

TUE
2*10

MATT DOWNING'S BLUEGRASS EXPLOSION 8P
JOSH BUCKLEY 10P
ROBERT BANTA 12A

WED
2*11

SWING DANCE LESSONS W/GO DANCE 7P
STARGAZERS 8P
DOUG STRAHAN & THE GOOD NEIGHBORS 10P
CARSON MCHONE 12A



THURSDAY, FEB. 5 • 7PM

LIZ MORPHIS

FRIDAY, FEB. 6 • 10PM

MIKE BUCK & FRIENDS

MONDAY, FEB. 9 • 6:30PM

AUSTIN CAJUN ACES

TUESDAY, FEB. 10 • 7PM

CHIP DOLAND

WEDNESDAY, FEB. 11

PAUL GLASSE & MITCH WATKINS 7PM
THE PEACEMAKERS 10PM

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Fri 2/6	John Neilson CD RELEASE 8p Flounders Without Eyes 10p
Sat 2/7	Staci Gray (kids show) 10a Andrew Duplantis & Friends 5p Bee Gees Songbook 7p Tish Hinojosa 9p
Sun 2/8	Gospel Brunch 11a-1p George Ensle 2p Dayna Kurtz 4p Vanessa Lively CD RELEASE 6p New Soul Sessions 8p Open Mic Hosted by Kacy Crowley 10p
Mon 2/9	Eric Bettencourt & Roy Davis 6p Matt the Electrician w/ Slaid Cleaves 8p Funky Shrine of Mad Jackson 10p
Tue 2/10	DURAWA w/ Murali Coryell 6p The Apostles of Manchaca 8p Lounge Side Jazz Sessions 10p
Wed 2/11	Chris Gage w/ Ron Knuth 6p WRENFRO 8p Mipso 10p

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FRI, FEB 6	6-8PM JOHNNY CASH SHOW 8-9PM DANCE LESSONS 9:30PM JAMES HAND
SAT, FEB 7	6-8PM MELANCHOLY RAMBLERS 8-9PM DANCE LESSONS 9:30PM ALVIN CROW
SUN, FEB 8	PRIVATE PARTY WITH ALVIN CROW
TUE, FEB 10	6-8PM AMANDA WELDON HENSON 8PM
WED, FEB 11	6-8PM TJ BONTA 8-9PM DANCE LESSONS 9PM JAKE PENROD

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NEWS | ARTS & CULTURE | FOOD | SCREENS | **MUSIC**

FROM SUNDAY

CONTINENTAL CLUB GALLERY Folk Alliance Guitar Pull (8:30), Mike Flanigin Trio w/ Mac McIntosh & Kyle Thompson (10:30)

COTTON CLUB Can't Hardly Playboyz (5:00) 

DIZZY ROOSTER Sonny Wolf (9:00)
DOZEN STREET Unconventional Charlie Pierce Revolution, Luna Tart & Nick Jaina Show

EDDIE V'S EDGEWATER GRILLE Kris Kimura (7:00) 

ELEPHANT ROOM Jeff Hellmer Trio (9:30)

FRIENDS J.T. Coldfire (5:30), Blues Jam (9:30)

GREEN PASTURES RESTAURANT Jacques Vilmain (11:00am) 

GRUENE HALL Mike Zito (4:00) 
GÜERO'S TACO BAR Blue Mist (3:00)

GYPSY LOUNGE Jackie Venson Anniversary (6:00)

HOLE IN THE WALL Carson McHone, the Haberdashers

HOLY MOUNTAIN Strength Among Us, Concrete, Die Young, Wisdom in Chains (6:00) 




HOUSE WINE Justin Landers (6:00)

LITTLE LONGHORN SALOON Chicken Shit Bingo w/ Mike Stinson (4:00) 

MARIA'S TACO XPRESS Rockin' Gospel Project (noon) 

NUTTY BROWN CAFE Java Jazz (11:00am) 


THE OASIS The Brew (7:00) 

ONE WORLD THEATRE B.J. Thomas (7:00)   

ONE-2-ONE BAR John Bush Variety Show & Potluck (5:00), Bill Carter & the Blame (8:00), John Bush Dose of Variety Show & Potluck (9:00)

PARISH Sene, Denitia (8:00) 


POODIE'S HILLTOP ROADHOUSE Tussy Lou & the Shotgun Stars (4:00)                                              

RED 7 Dear You, Heart to Heart (7:00) 

THE ROOST American Gypsy, O.A.R. (6:30) 




RUMI'S TAVERN Gospel Brunch


THE SAHARA LOUNGE 100 Heartbreaks, the Network (7:30)

SALVAGE VANGUARD THEATER COTFG w/ Moonsicles, Joey Reyes, Lee Dockery (8:00) 

SAXON PUB Dead Pirates Society w/ John Staely (3:00), Jeannie Burns, the Resentments (5:30), Joe Cat (10:30)

STAY GOLD DJ Feelin' Groovy (10:00)

STRANGE BREW LOUNGE **SIDE** Purgatory Players (11:00am)                                              

STUBB'S The Durdens (10:00am), That One Guy (8:00) 

SWEETWATER BCRR Nathan & Stupid Drama (8:00)

TRIPLE CROWN Open Mic

THE WHITE HORSE Conjunto Los Pinkys (5:00); the Love Leighs, the Soul Supporters (9:00)

Z'TEJAS Jitterbug Vipers (6:00)

ZED'S Jeff Lofton (1:00)


MONDAY 2/9


BAT BAR JaiIbirds, Spectra (7:00)

B.D. RILEY'S IRISH PUB Open Mic (8:00)

BEERLAND Rock & Roll Karaoke (9:00)

BUNGALOW Chelsea Barbo (7:00)
C-BOY'S HEART & SOUL Presto Chango w/ Greg Izor (6:30), Presto Chango (10:00)

CHEZ ZEE Rich Demarco (6:30) 
CHUGGIN' MONKEY Chris Ray (5:00), Mike V. & the Lone Star Rejects (9:30)

CONTINENTAL CLUB Don Leady & his Rockin' Revue w/ Jack Montesinos (6:30), Doug Moreland (10:00) 

CONTINENTAL CLUB GALLERY Church on Monday, Rey Arteaga (8:30) 

DIZZY ROOSTER Red Lady (9:00)

DONN'S DEPOT Chris Gage

DOZEN STREET Dance Party w/ Mickey Jay

EDDIE V'S EDGEWATER GRILLE Kris Kimura (7:00) 

ELEPHANT ROOM Jitterbug Vipers (6:00), Jazz Jam w/ Adrian Ruiz (9:30)

EMPIRE CONTROL ROOM Shakey Graves Day w/ Clyde & Clem's Whiskey Business, Possessed By Paul James, Shakey Graves (8:00)

FRIENDS Dave Scher Trio (6:30), Eric Tessmer (9:30)

GRUENE HALL Bret Graham (6:00) 

THE HIGBALL MatchMaker Band, the Nightowls (9:00)

HOLE IN THE WALL Greg Loftus, Josh Buckley, Garner Sloan (9:00) 

HOTEL VEGAS Kindatheart, the Reeks, Critical Dad (9:00) 

HYDE PARK THEATRE Eddy Hobizal (7:30) 

LA PALAPA Baby Dallas

LUX James Delgado (8:00)

MIDWAY FIELD HOUSE Antone's Blue Monday Band w/ Derek O'Brien, Riley Osbourn (6:00)

MOZART'S COFFEE ROASTERS John Wilson 


NASTY'S DJ Mel

ONE-2-ONE BAR Shawnee Kilgore, Terrill Jenkins, Tom Meny, Ray Prim (7:00)              

POODIE'S HILLTOP ROADHOUSE Songwriters w/ W.C. Jameson, Bob Cheevers (6:30) 

RADIO COFFEE & BEER Bluegrass w/ Members of Two High String Band, Milkdrive, Wood & Wire (8:00)

RAY BENSON'S RATTLE INN Fingerpistol (9:00)

RED 7 The Dead Space, Meet Your Death, Bass Drum of Death (8:00)  

THE SAHARA LOUNGE Datri Bean, Jonathan Doyle Swingtet (8:00)

SAXON PUB Brandon Hughes (6:00), Lonelyland, the Leavers (8:30)

STAY GOLD Devin James Fry (10:00)

STRANGE BREW LOUNGE **SIDE** Eric Bettencourt & Roy Davis, Matt the Electrician, Slaid Cleaves, Funky Shrine of Mad Jackson (6:00) 

SWEETWATER BCRR Lara Hope & the Ark-Tones (8:00)

THE THIRSTY NICKEL Clay Compania (9:00)

TRIPLE CROWN Beth Lee (6:00), Chief & the Doomsday Device (9:00)

TROPHY CLUB Mark Chandler (8:00)

THE WHITE HORSE Emilie Clepper & Okie Weiss, Jimmie Dreams, Rosie & the Ramblers (8:00) 

TUESDAY 2/10

BAT BAR Clint Manning (4:00); Samantha Lee Duo, Calloway Trio (7:00)

B.D. RILEY'S IRISH PUB Paul LeMond Band (7:00)

THE BLACKHEART Lara Hope & the Ark-Tones (8:00)

BROKEN SPOKE Amanda, Dance Lessons, Weldon Henson (6:00)

C-BOY'S HEART & SOUL 8½ Souvenirs (7:00), Rey Arteaga (10:00)

CACTUS CAFE Lloyd Cole (8:30)   

CAROUSEL LOUNGE D.C. Bloom, Blood Vamps, the Coordinates, Talk Radio (7:00) 

CHUGGIN' MONKEY Chris Ray (5:00), Sonny Wolf (9:00)

CONTINENTAL CLUB Toni Price (6:00), Alejandro Escovedo, Candy Kane (10:00) 

CONTINENTAL CLUB GALLERY James McMurtry, Ephraim Owens Experience (8:30)

DIRTY DOG BAR ID, Whore of Bethlehem, Wolvhammer, Abysmal Dawn, Origin, 1349 (7:00)  

DIZZY ROOSTER Southbound Blues (5:00), Tish & Misbehavin' (9:00)

THE DOGWOOD Colt Landon Baker & Janie (7:30)



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FROM TUESDAY

STRANGE BREW LOUNGE

SIDE Murali Coryell, Durawa, Apostles of Manchaca, Lounge Side Jazz Sessions (6:00) **A**

THE THIRSTY NICKEL Paul Walker Trio (9:00)

TRAILER SPACE RECORDS Strangefiction, Luke Boor, the Vantage (7:00) **A**

TRIPLE CROWN The Fakers (6:00); Ben Worley, Grace Park, Ryan McGillicuddy, Hank Erwin (10:00)

THE WHITE HORSE Matt Downing, Josh Buckley, Robert Banta (10:00)

Z'TEJAS Blue Mist (6:00)

WEDNESDAY 2/11

290 WEST BAR & GRILL Open Mic (8:45)

ACL LIVE AT THE MOODY THEATER Robert Ellis, Kat Edmonson (6:30) **A**

AMAYA'S TACO VILLAGE Johnny Gonzales (6:00)

AMPED AUSTIN Treble Soul (9:00), Treble Soul (9:00)

AUSTIN BEER GARDEN BREWING CO. Murali Coryell (8:30) **A**

BAT BAR Raul Adrian Ochoa (4:00); Marcus Rios Duo, Red Lady (7:00)

B.D. RILEY'S IRISH PUB Josh Allen (9:30)

BEERLAND Ghostwriter, Black Irish Texas, J.D. Wilkes **A**

BROKEN SPOKE T. Jarrod Bonta, Dance Lessons, Jake Penrod (6:00)

C-BOY'S HEART & SOUL Malford Milligan w/ John Gaar, Dave Sebree (6:30); Roxy Roca (10:00)

CACTUS CAFE The Sour Bridges (7:30) **A**

CAROUSEL LOUNGE My Buddy Todd (7:00)

CHEATHAM STREET WAREHOUSE Kent Finlay's Songwriters Circle (11:00)

CHEER UP CHARLIES A Tiger Named Lovesick, Magia Negra, Devin James Fry, the Dry Season

CHUGGIN' MONKEY Jordan Dewbre (5:00), Aaron Navarro (9:30)

CONTINENTAL CLUB Gene Taylor (6:30), James McMurtry (12mid)

CONTINENTAL CLUB GALLERY Matt Hubbard Trio; Trube, Farrell & Snizz (8:30)

DIRTY DOG BAR Pigweed, Recreating Eden, Buried Beneath Ashes, New World Architects, Violent Vendetta, Die So Fluid, Eyes Set to Kill (7:00) **A**

DIZZY ROOSTER Chris Ray (5:00), Sean Evan & His Very Handsome Band (9:00)

DONN'S DEPOT Frank & the Station Masters

EDDIE V'S EDGEWATER GRILLE James Speer (7:00) **A**

ELEPHANT ROOM Jazz Pharoahs (6:00), Baker's Dozen (9:30)

EMPIRE CONTROL ROOM Osiris, Bronze Whale, Jai Wolf (9:00) **A**

FIREHOUSE LOUNGE Showcase & Open Mic (8:00)

FLAMINGO CANTINA Mau Mau Chaplains (8:30)

FRIENDS Swamp Sauce, J.T. Coldfire (8:00)

GÜERO'S TACO BAR KDRP Radio Show (6:00)

HOLE IN THE WALL Howdy Darrell, Eric Hisaw, Emilie Clepper (9:00)

HOTEL VEGAS Mike Melendi, Caroline Says, Slow, Jonly Bonly (9:00) **A**

LITTLE LONGHORN SALOON

The Tonkers (8:00)

LUX Calloway Ritch (8:00)

MERCER STREET DANCEHALL Open Mic w/ Patrick Murphy (7:30)

NEWORLEDEL Joel McColl, David Pulkingham

ONE-2-ONE BAR Don Harvey & A Is Red, Black Red Black, Hatch (7:00) **A**

PARISH Rose Quartz, Generationals (9:00) **A**

POODIE'S HILLTOP ROADHOUSE Open Mic w/ B.B. Morse (8:00) **A**

REALE'S PIZZA & CAFE "Frankly" Singing w/ Ken Kruse (6:30)

THE SAHARA LOUNGE Jesse Jay Harris, Ben Ballinger, Jordan Moser, the Soul Supporters, Ryan Sambol (7:00) **A**

SAM'S TOWN POINT Open Blues Jam w/ Breck English (8:40)

SAXON PUB Walt Wilkins, Freddy & Francine (9:00)

SHERLOCK'S BAKER ST. PUB & GRILL Encore

THE SKYLARK LOUNGE The Side Men

SPIDER HOUSE BALLROOM GoldFieldHotelApparitions

STAY GOLD Bob Hoffnar's Mood Illusion (10:00)

STRANGE BREW LOUNGE SIDE Chris Gates, Ron Knuth, Wrenfro, Mipso (6:00) **A**

STUBB'S Young Tongue, Knox Hamilton (8:00) **A**

THE THIRSTY NICKEL The Goodz (9:00)

TRAILER SPACE RECORDS Healers (7:00) **A**

TRIPLE CROWN Nigel Egg (6:00), Justin Cooper (9:00)

TROPHY CLUB Mark Chandler (8:00)

VULCAN GAS COMPANY Resonant Frequency, Cypac **A**

WATER TROUGH AT LONE STAR COURT Chris Smith (6:00)

THE WHITE HORSE Swing Dance Lessons, the Stargazers, Doug Strahan, Carson McHone (7:00)

Z'TEJAS Randy Weeks

THURSDAY 2/12

ACL LIVE AT THE MOODY THEATER Alice Cooper (6:30) **A**

AMAYA'S TACO VILLAGE Johnny Gonzales (6:00)

AUSTIN MOOSE LODGE NO. 1735 KOOP Radio Benefit w/ Sons of Hercules, Riverboat Gamblers (7:00) **A**

B.D. RILEY'S IRISH PUB Kristen Gibbs & the Harp on the Band (8:00)

BEERLAND SoundCLASH Beat Battle w/ John Santoyo, Spike Wharton, Luv Bishop, Unspoken Levels (9:00) **A**

BROKEN SPOKE Tony Harrison, Dance Lessons, Jesse Dayton (6:00)

C-BOY'S HEART & SOUL Kat's Meow Reunion (6:30), Red Young Trio (10:00)

CAROUSEL LOUNGE Jack's Garage, Patty David

CENTRAL MARKET NORTH Waller Creek Vipers (6:30) **A**

CENTRAL MARKET SOUTH Karen Tennison (6:30) **A**

CHEER UP CHARLIES Isaiah the Mosaic, Lomelda, Sweet Spirit, Taft LP Release

CONTINENTAL CLUB Shoulders (6:30), The Yawpers, the Blasters (10:00) **A**

CONTINENTAL CLUB

GALLERY Kalu James, Honey Gun aka Tameca Jones (8:30)

DIZZY ROOSTER Phil Luna (4:30), Sonny Wolf (9:00)

DONN'S DEPOT Murphy's Inlaws

DOZEN STREET The MJ Show, Arthur Styles

EDDIE V'S EDGEWATER GRILLE Mark Goodwin (7:00) **A**

EDGE OF TOWN SALOON & GRILL Rockin' Stevie

ELEPHANT ROOM Sarah Riesner Band (6:00), Colin Shook Shook-tet (9:30)

EMPIRE CONTROL ROOM Lambda, French Horn Rebellion DJ Set (9:00) **A**

FIREHOUSE LOUNGE The Southsiders (10:00)

FRIENDS Blues in the Night (4:00); Red Lady, Conquistadors (7:30)

GRUENE HALL The Peterson Brothers, Chubby Checker & the Wildcats (8:00) **A**

GÜERO'S TACO BAR Beyond Therapy (6:30)

HOLE IN THE WALL Isaac Hoskins, Devin James Fry, Ali Holder, Christy Hays (10:00)

HOLY MOUNTAIN The Tontons, Wild Moccasins (9:00) **A**

HOTEL VEGAS Chulita Vinyl Club, Idle De'Classe, Booher, Grape St. (9:00)

LITTLE LONGHORN SALOON Pissant Farmers (6:00), Alvin Crow (9:00)

THE NOOK Ryan Murphy (5:00), Clint Manning Trio (8:30)

THE NORTH DOOR DJ Chorizo Funk

ONE-2-ONE BAR Zack Bramhall, Lewis Cowdrey, Silo Road (7:00) **A**

PARISH Thomas Jack (9:00) **A**

PLUSH 4Jackz (10:00)

POODIE'S HILLTOP ROADHOUSE Wink Keziah (6:00) **A**, Johnson (8:30), Huck Johnson & the Jack Knives (10:30) **A**

RAY BENSON'S RATTLE INN We Are Blood Bays, Evil Olive (10:00)

RED 7 Sigil, Call of the Void, Enabler (9:00) **A**

THE ROOST American Gypsy, Igor & the Red Elvies **A**

SATELLITE BISTRO & BAR T. Jarrod Bonta (7:30)

SAXON PUB Eightysixxed (6:00), Patrice Pike, Uncle Lucius, Rhythm & Beards (8:00)

THE SCOOT INN Devils & Dust, Convict Hill, the Tennessee Stiffs (10:00) **A**

THE SKYLARK LOUNGE Margaret Wright (6:00), Greg Izor & the Box Kickers (8:00)

STAY GOLD Stephen Bidwell's Armada (10:00)

STRANGE BREW LOUNGE SIDE Partners in Crime, Garrett LeBeau, the Deadmen (6:00) **A**

SWAN DIVE Toast Party, Laney Wright, Rebecca Pearl, Casual Interference **A**

TRAILER SPACE RECORDS No Men (7:00) **A**

TRIPLE CROWN Aaron Stephens (6:00); Talk Radio, Deville San Ramos, Green Pastures (10:00)

VULCAN GAS COMPANY Go Go Garcia, Buck Rogers, Kid Slyce, Bird Peterson, Craze **A**

WATERLOO RECORDS Steve Earle (5:00) **A**

THE WHITE HORSE Anthony Ray Wright, Leo Rondeau (8:00)

Z'TEJAS The Brew (6:00)

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The LUV DOC

Dear Luv Doc,
Why DNA?

— Zack

“DNA!”

I hate to break this to you Zack, but I am an advice columnist, not some all-knowing oracle able to unlock the mysteries of the universe. You want my take on whether you should continue seeing someone who shows up to a first date with exposed foot fungus (that would be a N.O.), I got you bro, but if you want me to explain why the cosmic spaghetti monster chose deoxyribonucleic acid to convey hereditary genetic code to all life on Earth, you are, as my Okie uncle used to say, sucking on a dry tit. I have not yet passed into the Fifth Dimension, achieved cosmic consciousness, or had an out-of-body experience that didn't involve a heavy dose of 'shrooms. I have not taken Organic Chemistry or Calculus, and as fascinating as I find the accessible regions of those subjects to be, I have no intention to. The parking at UT is abominable and the closest I get to prerequisites for said courses are Algebra II and an Introduction to Astronomy. Yeah, some academic powerhouse shit. I am what 18th century philosophers would have called “benighted” – though they probably would have spelled it with a Y and a couple of superfluous E's because nobody had spellcheck and more importantly: No one gave a fuck. Nonetheless, they would have been spot on. There is a monumental amount of shit I don't know, and that is even with the aid of my iPhone which, I am told, is a conduit to the assembled knowledge of the known universe – something on the order of 5 zettabytes (that's 5 billion terabytes or 5 sextillion bytes for all you knuckle-dragging idiots) of information right at my fingertips, and you know what? It still wouldn't tell me “Why DNA?” Why? Because “Why DNA?” presupposes there is a why – that all this (DNA included) has a reason and a purpose, and though it completely boggles my rationalist brain to imagine that it doesn't, I concede that possibility could exist. All I know (with a very loose certainty) is that there is an is – an is for which I am deeply grateful. Don't get me wrong, I am not necessarily throwing my hands up on this deal, I just know that until we meet the robot master race in charge of our reality matrix we won't get answers to the truly big questions. All we can do is keep poking holes in it to see if some light shines in.

NEED SOME ADVICE FROM THE LUV DOC?
SEND YOUR QUESTIONS TO luvdoc@austinchronicle.com

COMICS



JEN SORENSEN

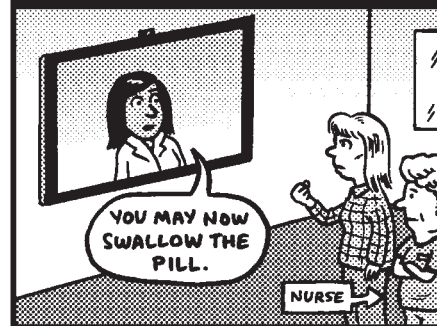
DIGITAL DOCTOR DENIERS

“WEBCAM ABORTION”: IT SOUNDS LIKE A DANGEROUS, DO-IT-YOURSELF PROCEDURE.

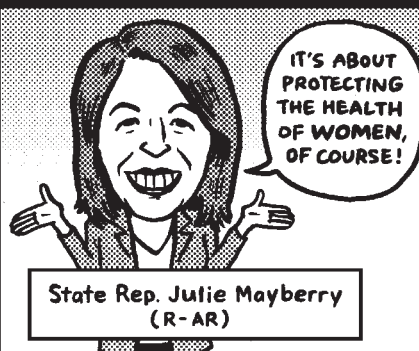


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SORENSEN

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Joseph Samuel (1780-1806) was a British criminal who survived his hanging three times. First, his rope snapped and he sprained an ankle. Next, the rope slipped and his boots touched the ground. Last, he dropped to the ground. Then, the governor commuted his sentence to life imprisonment. He died three years later after a prison escape, presumably drowned.

Marilyn Monroe got paid \$100 per week for a bit part in the Marx Brothers movie, *Love Happy*.

Above is information that Mr. Smarty Pants read in a book, a magazine, or the newspaper; heard on the radio; saw on television; or overheard at a party. Got facts? Write to Mr. Smarty Pants at the *Chronicle*, or email mrpants@austinchronicle.com.



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THE AUSTIN CHRONICLE 

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FREE WILL ASTROLOGY

by Rob Breznsy for February 6-12

AQUARIUS (Jan. 20-Feb. 18): In 1753, Benjamin Franklin published helpful instructions on how to avoid being struck by lightning during stormy weather. Wear a lightning rod in your hat, he said, and attach it to a long, thin metal ribbon that trails behind you as you walk. In response to his article, a fashion fad erupted. Taking his advice, fancy ladies in Europe actually wore such hats. From a metaphorical perspective, it would make sense for you Aquarians to don similar headwear in the coming weeks. Bolts of inspiration will be arriving on a regular basis. To ensure you are able to integrate and use them – not just be titillated and agitated – you will have to be well-grounded.

PISCES (Feb. 19-March 20): According to the Bible, Jesus said, “You will know the truth, and the truth will set you free.” Author David Foster Wallace added a caveat. “The truth will set you free,” he wrote, “but not until it is finished with you.” All this is apropos for the current phase of your journey, Pisces. By my estimation, you will soon discover an important truth that you have never before been ready to grasp. Once that magic transpires, however, you will have to wait a while until the truth is fully finished with you. Only then will it set you free. But it will set you free. And I suspect that you will ultimately be grateful that it took its sweet time.

ARIES (March 21-April 19): In 1979, Monty Python comedian John Cleese helped direct a four-night extravaganza, *The Secret Policeman's Other Ball*. It was a benefit to raise money for the human rights organization Amnesty International. The musicians known as Sting, Bono, and Peter Gabriel later testified that the show was a key factor in igniting their social activism. I see the potential of a comparable stimulus in your near future, Aries. Imminent developments could amp up your passion for a good cause that transcends your immediate self-interests.

TAURUS (April 20-May 20): In the film *Kill Bill: Volume 1*, Taurus actress Uma Thurman plays a martial artist who has exceptional skill at wielding a samurai sword. At one point, her swordmaker evaluates her reflexes by hurling a baseball in her direction. With a masterful swoop, she slices the ball in half before it reaches her. I suggest you seek out similar tests in the coming days, Taurus. Check up on the current status of your top skills. Are any of them rusty? Should you update them? Are they still of maximum practical use to you? Do whatever's necessary to ensure they are as strong and sharp as ever.

GEMINI (May 21-June 20): French Impressionist painter Claude Monet loved to paint the rock formations near the beach at Étretat, a village in Normandy. During the summer of 1886, he worked serially on six separate canvases, moving from one to another throughout his work day to capture the light and shadow as they changed with the weather and the position of the sun. He focused intently on one painting at a time. He didn't have a brush in each hand and one in his mouth, simultaneously applying paint to various canvases. His specific approach to multitasking would generate good results for you in the coming weeks, Gemini. (p.s. The other kind of multitasking – where you do several different things at the same time – will yield mostly mediocre results.)

CANCER (June 21-July 22): In 1849, author Edgar Allen Poe died in Baltimore. A century later, a mysterious admirer began a new tradition. Every January 19, on the anniversary of Poe's birth, this cloaked visitor appeared at his grave in the early morning hours, and left behind three roses and a bottle of cognac. I invite you, Cancerian, to initiate a comparable ritual. Can you imagine paying periodic tribute to an important influence in your own life – someone who has given you much and touched you deeply? Don't do it for nostalgia's sake, but rather as a way to affirm that the gifts you've received from this evocative influence will continue to evolve within you. Keep them ever-fresh.

LEO (July 23-Aug. 22): “What happens to a dream deferred?” asked Langston Hughes in his poem “Harlem.” “Does it dry up like a raisin in the sun? Or fester like a sore – And then run? Does it stink like rotten meat? Or crust and sugar over – like a syrupy sweet?” As your soul's cheerleader and coach, Leo, I hope you won't explore the answer to Hughes' questions. If you have a dream, don't defer it. If you have been deferring your dream, take at least one dramatic step to stop deferring it.

VIRGO (Aug. 23-Sept. 22): Virgo author John Creasey struggled in his early efforts at getting published. For a time he had to support himself with jobs as a salesman and clerk. Before his first book was published, he had gathered 743 rejection slips. Eventually, though, he broke through and achieved monumental success. He wrote more than 550 novels, several of which were made into movies. He won two prestigious awards and sold 80 million books. I'm not promising that your own frustrations will ultimately pave the way for a prodigious triumph like his. But in the coming months, I do expect significant progress toward a gritty accomplishment. For best results, work for your own satisfaction more than for the approval of others.

LIBRA (Sept. 23-Oct. 22): Hall-of-Fame basketball player Hakeem Olajuwon had a signature set of fancy moves that were collectively known as the Dream Shake. It consisted of numerous spins and fakes and moves that could be combined in various ways to outfox his opponents and score points. The coming weeks would be an excellent time for you to work on your equivalent of the Dream Shake, Libra. You're at the peak of your ability to figure out how to coordinate and synergize your several talents.

SCORPIO (Oct. 23-Nov. 21): In 1837, Victoria became Queen of England following the death of her uncle, King William IV. She was 18 years old. Her first royal act was to move her bed out of the room she had long shared with her meddling, overbearing mother. I propose that you use this as one of your guiding metaphors in the immediate future. Even if your parents are saints, and even if you haven't lived with them for years, I suspect you would benefit by upgrading your independence from their influence. Are you still a bit inhibited by the nagging of their voices in your head? Does your desire to avoid hurting them thwart you from rising to a higher level of authority and authenticity? Be a good-natured rebel.

SAGITTARIUS (Nov. 22-Dec. 21): The crookedest street in the world is a one-way, block-long span of San Francisco's Lombard Street. It consists of eight hairpin turns down a very steep hill. The recommended top speed for a car is five miles per hour. So on the one hand, you've got to proceed with caution. On the other hand, the quaint, brick-paved road is lined with flower beds, and creeping along its wacky route is a whimsical amusement. I suspect you will soon encounter experiences that have metaphorical resemblances to Lombard Street, Sagittarius. In fact, I urge you to seek them out.

CAPRICORN (Dec. 22-Jan. 19): In the baseball film *The Natural*, the hero Roy Hobbs has a special bat he calls “Wonderboy.” Carved out of a tree that was split by a lightning bolt, it seems to give Hobbs an extraordinary skill at hitting a baseball. There's a similar theme at work in the Australian musical instrument known as the didgeridoo. It's created from a eucalyptus tree whose inner wood has been eaten away by termites. Both Wonderboy and the didgeridoo are the results of natural forces that could be seen as adverse but that are actually useful. Is there a comparable situation in your own life, Capricorn? I'm guessing there is. If you have not yet discovered what it is, now is a good time to do so.

Go to [RealAstrology.com](#) to check out Rob Breznsy's EXPANDED WEEKLY AUDIO HOROSCOPES and DAILY TEXT MESSAGE HOROSCOPES. The audio horoscopes are also available by phone at 877/873-4888 or 900/950-7700.

LEGAL cont.

Attn: Patricia A. Campbell
P.O. Box 98
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Austin, Texas 78767-0098
All persons having claims against this estate are required to present them within the time and in the manner prescribed by law.
DATED January 27, 2015.
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pcampbell@gdgm.com
By: /s/ Patricia A. Campbell
State Bar ID No.: 03714100
ATTORNEYS FOR INDEPENDENT EXECUTOR

NOTICE TO ALL PERSONS HAVING CLAIMS AGAINST THE ESTATE OF HEATHER CATTO KOHOUT, DECEASED
Notice is hereby given that in Cause No. C-1-PB-14-002238, styled Estate of Heather Catto Kohout, Deceased, pending in the Probate Court No. 1 of Travis County, Texas, original letters testamentary were issued on January 27, 2015, to Martin D. Kohout. Claims may be presented and addressed to the personal representative of the estate in care of the attorneys at the following address: c/o GRAVES, DOUGHERTY, HEARON & MOODY
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A Professional Corporation
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401 Congress, Suite 2200
Austin, Texas 78767-0098
512.480.5604 Telephone
512.480.5817 Fax
rbooth@gdgm.com
By: /s/ Russell E. Booth
State Bar ID No.: 24060895
ATTORNEYS FOR INDEPENDENT EXECUTOR

NOTICE TO ALL PERSONS HAVING CLAIMS AGAINST THE ESTATE OF HERBERT WALKER LAIRD
Notice is hereby given that original Letters Testamentary for the Estate of Herbert Walker Laird, Deceased, were issued on January 27, 2015, in Cause No. C-1-PB-15-000077, pending in the Probate Court of Travis County, Texas, to the estate's representative, Brandt Laird, Independent Executor. All persons having claims against the estate are required to present them within the time required by law. Claims should be addressed in care of the representative's attorney, Gary A. Calabrese, 1204 Nueces Street, Austin, Texas 78701, telephone no. (512) 472-9394. Dated this 27th day of January, 2015.

NOTICE TO ALL PERSONS HAVING CLAIMS AGAINST THE ESTATE OF HUGH RAYMOND O'CONNOR
Notice is hereby given that original Letters Testamentary for the Estate of Hugh Raymond O'Connor, a/k/a Bud O'Connor, Deceased, were issued on January 29, 2015, in Cause No. C-1-PB-15-000076, pending in the Probate Court of Travis County, Texas, to the estate's representative, Maureen Ellen Reyes, Independent Executor. All persons having claims against the estate are required to present them within the time required by law. Claims should be addressed in care of the representative's attorney, Gary A. Calabrese, 1204 Nueces Street, Austin, Texas 78701, telephone no. (512) 472-9394. Dated this 29th day of January, 2015.

NOTICE TO ALL PERSONS HAVING CLAIMS AGAINST THE ESTATE OF JAMES E.

MAYFIELD Notice is hereby given that original Letters Testamentary for the Estate of James E. Mayfield, Deceased, were issued on January 13, 2015, in Cause No. C-1-PB-14-002166, pending in the Probate Court No. 1, Travis County, Texas, to the Estate's Independent Executor without bond, Robyn Ravaglia. All persons having claims against this Estate which is currently being administered are required to present them to the undersigned within the time and in the manner prescribed by law. Claims should be addressed in care of the representative's attorney, Benjamin K. Williams, Esq., 12710 Research Blvd., Suite 115, Austin, TX 78759. Dated this the 27th day of January, 2015.

NOTICE TO ALL PERSONS Having Claims Against the Estate of Linda Isager Claunch, Deceased
On January 27, 2015, letters testamentary as Independent Executor for the Estate were issued to Oma D. Claunch by the Probate Court No. One of Travis County, Texas, in Cause Number C-1-PB-15-000032 pending upon the Probate Docket of said Court. All persons having claims against the Estate, which is currently being administered, should present those claims within the time prescribed by law to: H. David Hughes, Attorney for Oma D. Claunch, Independent Executor
401 Congress Avenue, Suite 2424
Austin, Texas 78701-3711

NOTICE TO ALL PERSONS HAVING CLAIMS AGAINST THE ESTATE OF MARCELLE B. BOWN
NO. C-1-PB-14-001815
NOTICE OF APPOINTMENT OF INDEPENDENT EXECUTOR
Notice is hereby given that on January 13, 2015, Letters Testamentary as Independent Executor upon the above Estate were issued to: WARREN BRUCE BOWN by the Honorable Probate Court of Travis County, Texas, in Cause No. C-1-PB-14-001815 pending upon the Probate Docket of said Court. All persons having claims against the Estate being administered are required to present the same within the time and in the manner prescribed by law to the following: Scott A. Morrison
Oaks, Hartline & Daly, L.L.P.
609 Castle Ridge Rd., Ste. 450
Austin, TX 78746

NOTICE TO ALL PERSONS HAVING CLAIMS AGAINST THE ESTATE OF TILDA GENE BOUDNY, DECEASED
Notice is hereby given that original Letters Testamentary for the Estate of TILDA GENE BOUDNY, Deceased, were issued on January 29, 2015 in Cause No. C-1-PB-15-000021 pending in the Probate Court of Travis County, Texas, to: HELEN FREMIN, Independent Executor. The residence of the Independent Executor is Austin, Travis County, Texas. The post office address is: Estate of Tilda Gene Boudny Law Office of Diane Hebner
507 West 7th Street
Austin, TX 78701-2831
All persons having claims against this Estate which is currently being administered are required to present them within the time and in the manner prescribed by law.
DATED January 29, 2015.
LAW OFFICE OF DIANE HEBNER
507 West 7th Street
Austin, TX 78701-2831
(512) 477-4158 Telephone
(512) 477-2126 Fax
By: /s/ Diane Hebner
Attorney for Independent Executor
State Bar No.: 09367300

NOTICE TO ALL PERSONS HAVING CLAIMS AGAINST THE ESTATE OF VIRGUS RAY CARDOZIER, DECEASED
Notice is hereby given that in Cause No. C-1-PB-15-000038, styled Estate of Virgus Ray Cardozier, Deceased, pending in the Probate Court No. 1 of Travis County, Texas, original letters testamentary were issued on January 27, 2015, to Nancy Fyfe Cardozier. Claims may be presented and addressed to the personal representative of the estate in care of the attorneys at the following address: c/o GRAVES, DOUGHERTY, HEARON & MOODY
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Attn: Patricia A. Campbell
P.O. Box 98
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pcampbell@gdgm.com
By: /s/ Patricia A. Campbell
State Bar ID No.: 03714100
ATTORNEYS FOR INDEPENDENT EXECUTOR

NOTICE TO CREDITORS
Letters Testamentary for the Estate of JERRY G. KNOX, Deceased, were issued on January 29, 2015, Cause No. C-1-PB-15-000058, Probate Court One, Travis County, Texas, to: JERRY L. KNOX. All persons having claims against this Estate are required to present them to the undersigned within the time and manner prescribed by law. c/o: Vivian Mahlab
1911 McCall Rd.
Austin, Texas 78703
DATED the 29th day of January, 2015.
/s/ Vivian Mahlab
Attorney for JERRY L. KNOX
State Bar No.: 12836650
Telephone: (512) 477-9400
Facsimile: (512) 477-9422
E-mail: vm@mahlabyoung.com

NOTICE TO CREDITORS
Notice is hereby given that original Letters of Administration for the Estate of Edward R. Coleman, Deceased, were issued on January 27, 2015, under Docket No. C-1-PB-14-002149, pending in the Probate Court, Travis County, Texas, to Diane Y. Coleman. Claims may be presented to: Diane Coleman, 7503 Step Down Cove, Austin, TX 78731. All persons having claims against this estate, which is currently being administered are required to present them within the time and in the manner prescribed by law. Dated: January 28 2015, Teresa Shahan Shapiro, Attorney for Executor.

NOTICE TO CREDITORS
Notice is hereby given that original Letters Testamentary for the Estate of Dorothy P. White, a/k/a Dorothy Priscilla White, Deceased, were issued on January 29, 2015, in Cause No. C-1-PB-15-000057, pending in the Probate Court No. 1, Travis County, Texas, to Victor T. White, Jr., as Independent Executor. All persons having claims against this Estate which is currently being administered are required to present them to the undersigned within the time and in the manner prescribed by law. Estate of Dorothy P. White, a/k/a Dorothy Priscilla White
Victor T. White, Jr., Independent Executor
c/o Greg Johnson
Farrell & Pak, PLLC
1000 MoPac Circle
Austin, Texas 78746
Telephone: (512) 323-2977
Facsimile: (512) 708-1977
gjohnson@xelderlaw.com
Dated the 29th day of January, 2015.
/s/ Greg Johnson
FARRELL & PAK, PLLC

NOTICE TO CREDITORS
Notice is hereby given that original Letters Testamentary for the Estate of FAYE ANTON, Deceased, were issued on January 29, 2015 under Docket No. C-1-PB-14-001612, pending in the Probate Court No. One of Travis County, Texas, to RICHARD HENRY ANTON. All persons or entities having claims against this estate, which is currently being administered, are required to present such claims to the undersigned for the estate within the time and in the manner prescribed by law. Dated: February 2, 2015
Respectfully submitted,
LAW OFFICE OF RICHARD H. ANTON
A Professional Corporation
By: /s/ Richard H. Anton
State Bar No. 01274800
P.O. Box 26797
Austin, TX 78755-0797
Telephone (512) 343-0112
Facsimile: (512) 343-8410
ATTORNEY FOR EXECUTOR

NOTICE TO CREDITORS
Notice is hereby given that original Letters of Administration for the Estate of George David Slaton, Deceased, were issued on January 27, 2015, in Cause No. 14-0742-CP4, pending in the County Court at Law No. 4, Williamson County, Texas, to: Treasa Telle. All persons having claims against this Estate which is currently being administered are required to present them to the undersigned within the time and in the manner prescribed by law. c/o: Richard L. Welch
Attorney at Law
8140 MoPac Expy North
Westpark 4, Suite 260
Austin, Texas 78759
DATED January 27, 2015.
/s/ Richard L. Welch
Attorney for Treasa Telle
State Bar No.: 21125700
8140 MoPac Expy North
Westpark 4, Suite 260
Austin, Texas 78759
Telephone: (512) 231-8181
Facsimile: (512) 231-8182
E-mail: richard@richardl.welch.com

NOTICE TO CREDITORS
Notice is hereby given that original Letters of Dependent Administration for the Estate of Brian Eric Grulke, Deceased, were issued on January 22, 2015, under Cause No. C-1-PB-14-001016, pending in the Probate Court Number One of Travis County, Texas, to Bradley Grulke. Claims may be presented in care of the representative's attorney, addressed as follows: Bradley Grulke, Dependent Administrator with Bond
Estate of Brian Eric Grulke
Deceased
c/o Hilgers & Langham, PC
9501 N. Capital of Texas Hwy.
Suite 202
Austin, Texas 78759
All persons having claims against this estate, which is currently being administered, are required to present them within the time and in the manner prescribed by law. Date: January 26, 2015.

NOTICE TO CREDITORS
Notice is hereby given that original Letters Of Independent Administration with Will Annexed for the Estate of SETH D. BREEDING, JR., Deceased, were issued on November 18, 2014, under Docket No. C-1-PB-11-000711, pending in the Probate Court Number One of Travis County, Texas, to SUSAN S. PHILIPS. Claims may be presented to SUSAN S. PHILIPS, addressed as follows: Independent Administrator, Estate of SETH D. BREEDING, JR., Deceased
P.O. BOX 5970
AUSTIN, TX 78763
All persons having claims against this estate, which is currently being administered, are required to present them within the time and in the manner prescribed by law. DATED February 6, 2015.
SUSAN S. PHILIPS, Independent Administrator

NOTICE TO CREDITORS
Notice is hereby given that original Letters Testamentary for the Estate of Dorothy P. White, a/k/a Dorothy Priscilla White, Deceased, were issued on January 29, 2015, in Cause No. C-1-PB-15-000057, pending in the Probate Court No. 1, Travis County, Texas, to Victor T. White, Jr., as Independent Executor. All persons having claims against this Estate which is currently being administered are required to present them to the undersigned within the time and in the manner prescribed by law. Estate of Dorothy P. White, a/k/a Dorothy Priscilla White
Victor T. White, Jr., Independent Executor
c/o Greg Johnson
Farrell & Pak, PLLC
1000 MoPac Circle
Austin, Texas 78746
Telephone: (512) 323-2977
Facsimile: (512) 708-1977
gjohnson@xelderlaw.com
Dated the 29th day of January, 2015.
/s/ Greg Johnson
FARRELL & PAK, PLLC

NOTICE TO CREDITORS
Notice is hereby given that original Letters Testamentary for the Estate of FAYE ANTON, Deceased, were issued on January 29, 2015 under Docket No. C-1-PB-14-001612, pending in the Probate Court No. One of Travis County, Texas, to RICHARD HENRY ANTON. All persons or entities having claims against this estate, which is currently being administered, are required to present such claims to the undersigned for the estate within the time and in the manner prescribed by law. Dated: February 2, 2015
Respectfully submitted,
LAW OFFICE OF RICHARD H. ANTON
A Professional Corporation
By: /s/ Richard H. Anton
State Bar No. 01274800
P.O. Box 26797
Austin, TX 78755-0797
Telephone (512) 343-0112
Facsimile: (512) 343-8410
ATTORNEY FOR EXECUTOR

NOTICE TO CREDITORS
Notice is hereby given that original Letters Testamentary for the Estate of George David Slaton, Deceased, were issued on January 27, 2015, in Cause No. 14-0742-CP4, pending in the County Court at Law No. 4, Williamson County, Texas, to: Treasa Telle. All persons having claims against this Estate which is currently being administered are required to present them to the undersigned within the time and in the manner prescribed by law. c/o: Richard L. Welch
Attorney at Law
8140 MoPac Expy North
Westpark 4, Suite 260
Austin, Texas 78759
DATED January 27, 2015.
/s/ Richard L. Welch
Attorney for Treasa Telle
State Bar No.: 21125700
8140 MoPac Expy North
Westpark 4, Suite 260
Austin, Texas 78759
Telephone: (512) 231-8181
Facsimile: (512) 231-8182
E-mail: richard@richardl.welch.com

NOTICE TO CREDITORS
Notice is hereby given that original Letters Testamentary for the Estate of IRENE STRAIT, Deceased, were issued on January 29, 2015 under Docket No. C-1-PB-14-002233, pending in the Probate Court No. One of Travis County, Texas, to DANIEL L. STRAIT. All persons or entities having claims against this estate, which is currently being administered, are required to present such claims to the undersigned attorney for the estate within the time and in the manner prescribed by law. Dated: February 2, 2015
Respectfully submitted,
LAW OFFICE OF RICHARD H. ANTON
A Professional Corporation
By: /s/ Richard H. Anton
State Bar No. 01274800
P.O. Box 26797
Austin, TX 78755-0797
Telephone (512) 343-0112
Facsimile: (512) 343-8410
ATTORNEY FOR EXECUTOR

NOTICE TO CREDITORS
Notice is hereby given that original Letters Testamentary for the Estate of Laurence Robert Geller, Deceased, were issued on January 28, 2015, in Docket No. 15-0036-CP4, pending in the County Court at Law No. 4 of Williamson County, Texas, to: Russ W. Mihal. The address of the Independent Executor is in Round Rock, Williamson County, Texas, the mailing address is: c/o Scofield & Scofield, P.C., 1411 West Avenue, Suite 200, Austin, Texas 78701-1537. All persons having claims against this Estate which is currently being administered are required to present them within the time and in the manner prescribed by law. DATED the 28th day of January, 2015.
Scofield & Scofield, P.C.
Attorneys for the Estate
By: /s/ Janice Pierce

NOTICE TO CREDITORS
Notice is hereby given that original Letters Testamentary for the Estate of Mark Warren Smith, Deceased, were issued on January 15, 2015, under Cause No. C-1-PB-14-001973, pending in the Probate Court No. 1 of Travis County, Texas, to Joseph Frederick Burke. Claims may be presented in care of the attorney for the Estate addressed as follows: Representative, Estate of Mark Warren Smith, Deceased
c/o Katherine J. Walters
Richie & Gueringer, P.C.
100 Congress Ave., Suite 1750
Austin, Texas 78701
All persons having claims against this Estate which is currently being administered are required to present them within the time and in the manner prescribed by law. Dated this 26th day of January, 2015.
RICHIE & GUERINGER, P.C.
Attorneys for Applicant
By: /s/ Katherine J. Walters

NOTICE TO CREDITORS
Notice is hereby given that original Letters Testamentary for the Estate of Richard Gutierrez, Deceased, were issued on January 22, 2015 in Cause No. C-1-PB-14-002156 pending in Travis County, Texas, Probate Court No. 1, to Chitpon Wat-sanga, Independent Executor. All persons having claims against this Estate which is currently being administered are required to present them to the undersigned within the time and in the manner prescribed by law. /s/ Farren Smith
Attorney at Law
103 South 12th Street, Suite 200
Pflugerville, Texas 78660
DATED: This the 29th day of January, in the year 2015.

NOTICE TO CREDITORS
Notice is hereby given that original Letters Testamentary for the Estate of Wanda Piland, Deceased, were issued on January 8, 2015 in Cause No. C-1-PB-14-001984 pending in Travis County, Texas, Probate Court No. 1, to: Martha GebauerWray, Independent Executor. All persons having claims against this Estate which is currently being administered are required to present them to the undersigned within the time and in the manner prescribed by law. /s/ Farren Smith
Attorney at Law
103 South 12th Street, Suite 200
Pflugerville, Texas 78660
DATED: This the 29th day of January, in the year 2015.

NOTICE TO CREDITORS
Notice is hereby given that original Letters Testamentary for the ESTATE OF WILLIE BELLE WILLIAMS, A/K/A WILLIE BELL WILLIAMS, DECEASED, were issued on January 15, 2015 under Docket No. C-1-PB-14-001858 pending in the Probate Court No. 1 of Travis County, Texas, to CARL WINSTON WILLIAMS, Independent administrator. Claims may be presented in care of the attorney for the estate, addressed as follows: CARL WINSTON WILLIAMS, c/o Chelsea Fullwood, HARRIS & SCHROEDER PLLC, P.O. Box 426, Leander, Texas 78646. All persons having claims against this estate, which is currently being administered, are required to present them within the time and in the manner prescribed by law. DATED January 29, 2015. By:

/s/ Chelsea Fullwood - State Bar Number 24073578 - ATTORNEY FOR INDEPENDENT EXECUTOR

NOTICE TO CREDITORS

Notice is hereby given that original Letters Testamentary of the Estate of Lee Alexander Shelton, Deceased, were issued on January 27, 2015 in Cause No. C-1-PB-14-002206, by the Travis County Probate Court Number One to Zachariah Lee Shelton, Independent Executor of the Estate of Lee Alexander Shelton. All persons having claims against said Estate are required to present them to Richard Thomann, Attorney at Law, 805 W. 10th Street, Suite 100, Austin, Texas 78701 within the time prescribed by law.

NOTICE TO CREDITORS

Notice is hereby given that original Letters Testamentary of the Estate of Maria C. Buchanan a/k/a Maria Carmen Buchanan a/k/a Maria Del Carmen, Ferrandez Casado a/k/a Maria C-Ferrandez Buchanan a/k/a Maria C F Buchanan a/k/a Maria Buchanan, Deceased, were issued on January 23, 2015 in Cause No. C-1-PB-15-00002, by the Travis County Probate Court Number One to Michael R. Buchanan, Independent Executor of the Estate of Maria C. Buchanan a/k/a Maria Carmen Buchanan a/k/a Maria Del Carmen, Ferrandez Casado a/k/a Maria C-Ferrandez Buchanan a/k/a Maria C F Buchanan a/k/a Maria Buchanan, Deceased. All persons having claims against said Estate are required to present them to Rose Cohen, Attorney at Law, 805 W. 10th Street, Suite 100, Austin, Texas 78701 within the time prescribed by law.

NOTICE TO CREDITORS

On January 29, 2015, John G. Deigh, was issued Letters Testamentary for the Estate of Sarah Lynn Hill, Deceased, in Cause No. C-1-PB-14-002237 pending in Probate Court, Number One of Travis County, Texas. The address of John G. Deigh, Independent Executor, is c/o Elizabeth Thomas, Hopper Mikeska, PLLC, 400 W. 15th St., Suite 408, Austin, Texas 78701, and all persons having claims against this estate are required to present them to such address in the manner and time required by law. John G. Deigh, Independent Executor of the Estate of Sarah Lynn Hill, Deceased By: Elizabeth Thomas, Attorney for the Independent Executor, John G. Deigh.

OFFICIAL PUBLIC NOTICE TRAVIS COUNTY, TEXAS
Attention all Bidders: The Travis County Commissioners Court recently approved certain revisions to Travis County's standard solicitation documents for public works projects. These changes will affect the contract requirements on this Project. Specifically, the following matters are impacted: safety training requirements; safety record reporting requirements; and wage rates and wage complaint procedures. Refer to the following sections of this solicitation: Safety Record Questionnaire, Prevailing Wage Rate Determination, and General Conditions for Travis County Construction Contracts.

Notice is hereby given that sealed bids for the **BUILDING 170 ROOF REPLACEMENT AT THE TRAVIS COUNTY CORRECTIONAL COMPLEX (IFB No. B1501-005-JE)**, a Project consisting primarily of ROOF REPLACEMENT WORK OF BUILDING 170 in Travis County, will be received electronically through www.bidsync.com. Bids will be accepted until **2:00 P. M. CST, FEBRUARY 18, 2015**, then publicly opened and read aloud. Travis County will also accept paper bids received by Cyd Grimes, Travis County Purchasing Agent, marked "Sealed Bid (BUILDING 170 ROOF REPLACEMENT AT THE TRAVIS COUNTY CORRECTIONAL COMPLEX, IFB No. B1501-005-JE)" at the Travis County Purchasing Office, 700 Lavaca Street, Ste. 800, Austin, TX 78701. Note: The Time-Date Stamp Clock located at the front counter of the Travis County Purchasing Office will serve as the OFFICIAL CLOCK for the purpose of verifying

the date and time of receipt of paper bids. You may print the Plans and Specifications through www.bidsync.com. In the event of a large file size, please be patient when downloading or viewing. Hard copies (printed) of Plans and Specifications may also be obtained from the Travis County Purchasing Office for a refundable deposit of \$100.00 in the form of a cashier's check, money order, or company check payable to "Travis County." The deposit will be refunded if the Plans and Specifications are returned in good condition within 21 calendar days of the bid opening. In addition, Plans and Specifications will be made available for viewing free of charge at various Austin-area Plan Rooms listed below. A bid security in the amount of five percent (5%) of the total bid amount will be required. **IF A COPY OF THE BID SECURITY IS SUBMITTED ELECTRONICALLY THROUGH WWW.BIDSYNC.COM, AN ORIGINAL AND ONE COPY WILL BE DUE (BY CLOSE OF BUSINESS) ONE BUSINESS DAY AFTER THE BID OPENING DATE.** Payments will be made for completed work in progressive payments with the County retaining five percent (5%) of each payment until final acceptance of the Project. Payments will be made by check. A Payment Bond is required in the amount of one hundred percent (100%) of the contract amount, if the contract amount exceeds \$25,000. A Performance Bond is required in the amount of one hundred percent (100%) of the contract amount, if the contract amount exceeds \$100,000. Bidders should use lump sum pricing. Project performance period is 100 calendar days. If the contractor fails to complete the Project in the working days specified, liquidated damages of \$450.00 per day of delay will be assessed. Historically Underutilized Businesses including Contractors, Subcontractors, and Suppliers are encouraged to participate in this project consistent with the goals of the Travis County Commissioners Court. Contractors will be required to comply with all applicable Equal Employment Opportunity laws and regulations, all Federal, State, and local regulations for construction safety and health standards. The successful bidder must commence work upon issuance by County of a written Notice to Proceed. The County reserves the right to reject any and all bids and to waive any informality in the bids received. Bids may not be withdrawn for ninety (90) calendar days after the date on which they are opened. Estimated project construction range is \$85,000 - \$100,000.

Official Public Notice to Bidders Travis County, Texas

Hard copies (printed) of Plans and Specifications may also be obtained from the Travis County Purchasing Office for a refundable deposit of \$100.00 in the form of a cashier's check, money order, or company check payable to "Travis County." The deposit will be refunded if the Plans and Specifications are returned in good condition within 21 calendar days of the bid opening. In addition, Plans and Specifications will be made available for viewing free of charge at various Austin-area Plan Rooms listed below. **A MANDATORY PRE-BID CONFERENCE WILL BE HELD ON FEBRUARY 11, 2015 AT 10:00 A.M., C.S.T. at the Travis County Purchasing Office, 700 Lavaca Street, Ste. 800, Conference Room, Austin, TX 78701.** A bid security in the amount of five percent (5%) of the total bid amount will be required. Payments will be made for completed work in progressive payments with the County retaining five percent (5%) of each payment until final acceptance of the Project. Payments will be made by check. A Payment Bond is required in the amount of one hundred percent (100%) of the contract amount, if the contract amount exceeds \$25,000. A Performance Bond is required in the amount of one hundred percent (100%) of the contract amount, if the contract amount exceeds \$100,000. Project performance period is 50 working days. If the contractor fails to complete the Project in the working days specified, liquidated damages of \$50.00 per day of delay will be assessed. Historically Underutilized Businesses including Contractors, Subcontractors, and Suppliers are encouraged to participate in this project consistent with the goals of the Travis County Commissioners Court. Contractors will be required to comply with all applicable Equal Employment Opportunity laws and regulations, all Federal, State, and local regulations for construction safety and health standards. The successful bidder must commence work upon issuance by County of a written Notice to Proceed. The County reserves the right to reject any and all bids and to waive any informality in the bids received. Bids may not be withdrawn for ninety (90) calendar days after the date on which they are opened. Estimated project range is \$525K - \$625K.

Official Public Notice to Bidders Travis County, Texas

OPMENT BLOCK GRANT PROGRAM
The City of Manor is giving notice of the city's intent to submit a Planning/Capacity Building Fund application for a grant from the Texas Community Block Grant Program. The grant application request is \$54,720 to perform citywide planning studies named in the application. The application is available for review at City Hall, 105 E. Eggleston, Manor, TX 78653, during regular business hours. Puede encontrar este aviso en Inglés y en Español en las oficinas municipales de la Ciudad.

SALE Security Self Storage, under Chapter 59 of the Texas Property Code, hereby gives Notice of Sale under Said Act, to wit: On MARCH 3, 2015 at 2 P.M. at 10210 N Lamar, Austin, TX 78753, Security Self Storage will conduct a sale by sealed bids for each unit in its entirety to the highest bidder for cash, of the contents of the following units, to satisfy a landlord's lien, Seller reserves the right to refuse any bid and to withdraw any property from sale. The public is invited to bid on said units. #R-07 Nicholas Haynes: 1999 Lexus GS3 VIN JT-8BD68S0X0068183, TV, office chair, microwave.

SALE Security Self Storage, under Chapter 59 of the Texas Property Code, hereby gives Notice of Sale under Said Act, to wit: On FEBRUARY 24, 2015 at 2 P.M. at 1507 W William Cannon, Austin, TX 78745, Security Self Storage will conduct a sale by sealed bids for each unit in its entirety to the highest bidder for cash, of the contents of the following units, to satisfy a landlord's lien. Seller reserves the right to refuse any bid and to withdraw any property from sale. The public is invited to bid on said units. #C-31 Dawn Henry: Entertainment center, box, clothes, bed frame, misc. #R-46 Timothy Cosgrove: Chair, table, picture, floor mat, dresser.

SALE Security Self Storage, under Chapter 59 of the Texas Property Code, hereby gives Notice of Sale under Said Act, to wit: On FEBRUARY 24, 2015 at 2 P.M. at 1515 S. Lamar, Austin, TX 78704, Security Self Storage will conduct a sale by sealed bids for each unit in its entirety to the highest bidder for cash, of the contents of the following units to satisfy a landlord's lien, Seller reserves the right to refuse any bid and to withdraw any property from sale. The public is invited to bid on said units. #N-16 Katrina Collins: TV, bookcase, clothes, coffee table, glass top, misc.

STOR SELF STORAGE In accordance with the provisions of Chapter 59 of the Texas Property Code, there being due and unpaid charges for which the undersigned is entitled to satisfy an owner's lien of the goods hereinafter described and stored at Stor Self Storage locations listed below: And due notice having been given, to the owner of said property and all parties therein, and the time specified in such notice for payment of such having disposed of on the following dates. Cash only! 16 allowed. Cash only! **Stor Self Storage, 2201 Kinney Rd, Austin TX 78704 512-445-6000** February 24, 2015 11:00 AM Todd Kibisu - 50" Dell Monitor, Coleman cooler, air purifier, 3 rolling luggage bags, audio equipment, large duffle bag, 3 boxes, mirror **Stor Self Storage, 2508 Pecan Street, Pflugerville, TX 78660 512-990-1000** February 24, 2015 11:30 AM Adrian Smith - Table, couch, love seat, queen mattress & box spring, 5 boxes Jose Puente - Table, chairs, dryer, oven, kids table & chairs, easel, weed eater, tire & rim, ice chest Janet Flynn - Boxes, shelving, picture, picture frames, tools, lamps, ladder, vacuum, entertainment center, mirrors, 9 totes, baby items, table Lisa Flynn - Baby toys, tools, crib, walker, couch, fan, mirror, table, vacuum, boxes, refrigerator

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